SHOWTIME

THE TOP FILM MONTHLY

MARCH 1965 1/-

SUMMER HOLIDAY GUIDE 1965

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DIRK BOGARDE

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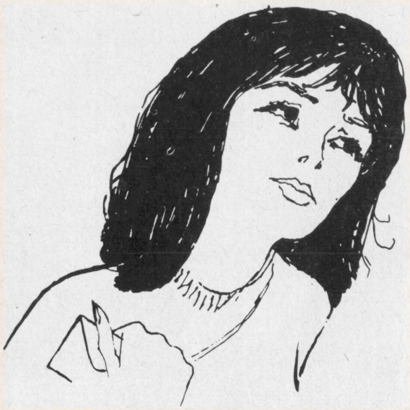

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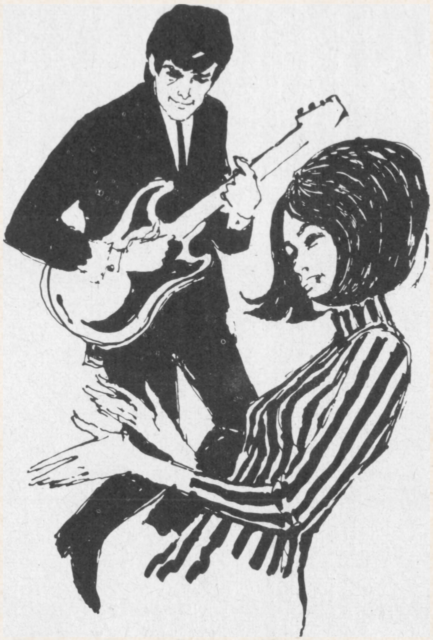

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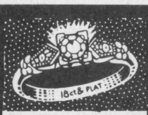

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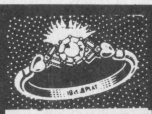

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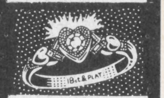

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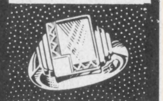

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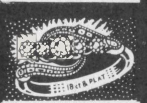

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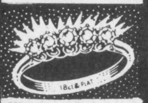

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SHOWTIME
THE TOP FILM MONTHLY

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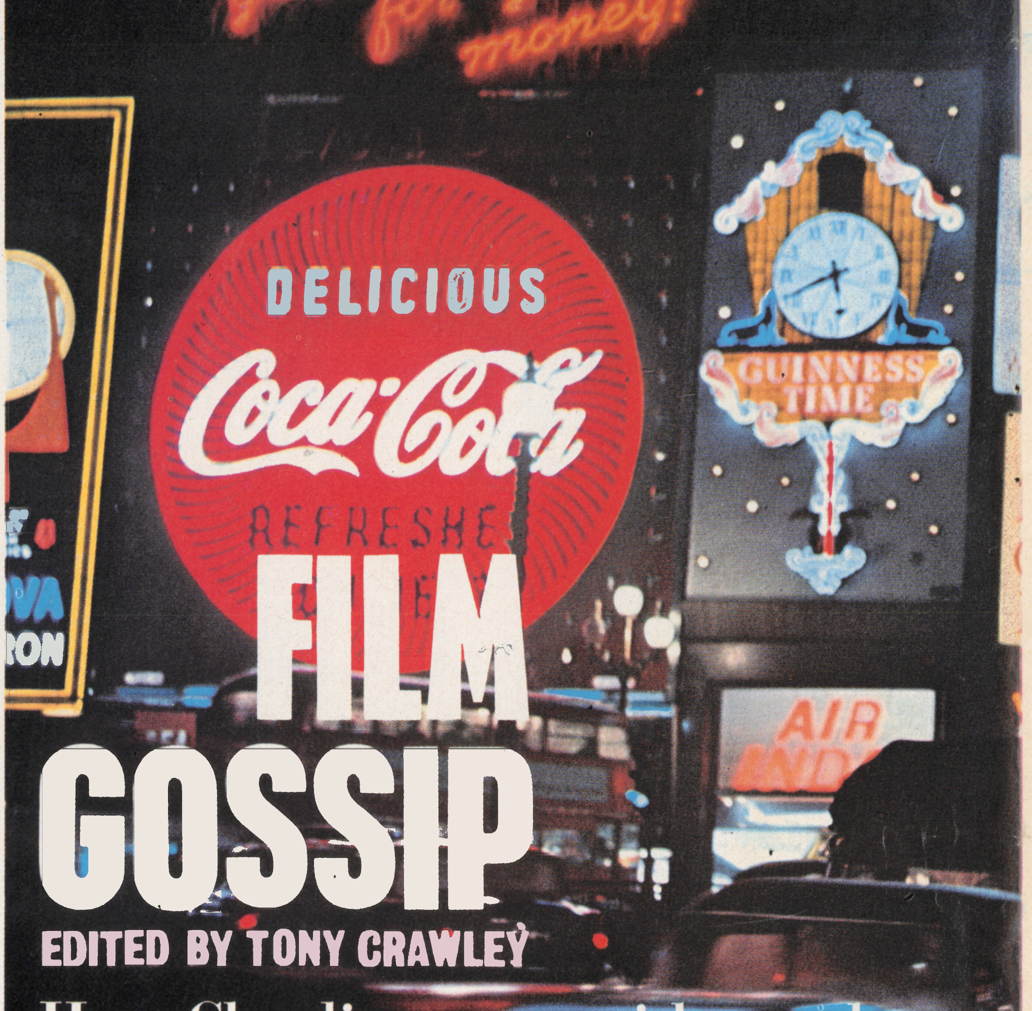
COVER: **DIRK BOGARDE** who stars in *THE HIGH BRIGHT SUN.*



FILM GOSSIP

EDITED BY TONY CRAWLEY

How Claudia copes with stardom

ANY actress will tell you that a woman needs a man behind her if she is to stay at the top in showbusiness and keep her head. "Without Jules Dassin I would crumble into little pieces," says Melina Mercouri. "Without Carlo Ponti I would be a nervous wreck within a week," says Sophia Loren.

They don't exaggerate; as it is tough at the top, even for a star, and women, no matter how mature and independent, just aren't made to cope with all that goes with stardom.

However, it occurred to me that, although almost any top actress you care to mention has got a man behind her, there is one girl who is an exception. She stands alone. Her name? **CLAUDIA CARDINALE.**

Claudia has no Ponti, she has no Dassin. In fact, it appears there is no one helping or guiding her . . . or is there?

As she fell into the huge sofa in her hotel suite, Claudia explained: "It's true, I have no man behind me; and I agree a woman needs someone. She can't be happy in this business without a man's help. How do I survive? I rely on my company. I know it sounds odd, but it's true. My company is not a bunch of hard business men. All the people in it have known me since I was an unknown in Italy. I have grown up with them. It is more like a family and, if I have a problem, I have them to guide and help me.

"It's not the same as having one man," admitted Claudia. "But for a man to be a real help you must be in love with him, and I am not in love. When I do love someone I will put all my trust in him. Until then my way works very well . . ."

Having travelled the world, **ALBERT FINNEY** has settled in Brighton. He's bought a large house near the front and a close neighbour is **SIR LAURENCE OLIVIER**. In his first film, *The Entertainer*, Albie played Larry's son. Remember . . . ?

QUOTE FROM JEANNE MOREAU: "My favourite leading man is always my director."

I hadn't touched a drop, but I saw double the other day. That's what happens when the **BAKER**

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TWINS glide into the room. Roles for twins don't turn up every day, but the Bakers do very well. They were in the **TONY NEWLEY** show, *Stop The World—I Want To Get Off*, and the pop film, *Every Day's A Holiday*. At 19 (Jennifer says she's the elder by three hours), the girls are impossible to tell apart—until you get to know them. Susan explains: "I'm the extrovert, Jenny's the introvert. Her head rules her heart; my heart rules my head." Susan, did I say? Well, I think it was Susan . . .

ROMY SCHNEIDER and opera star **MARIA CALLAS** are feuding. It began when one snubbed the other in a Paris bistro some time back. In fact, so far back, that neither recalls who started it all. Which is feud for thought!

Things are blooming in a British black-comedy called *The Secret Of My Success*. **STELLA STEVENS** plays a girl called Violet; **SHIRLEY JONES** plays Marigold; and **HONOR BLACKMAN** plays Lily. Says co-star **JAMES BOOTH**: "I wish I were a gardener!"

Now I know why **SOPHIA LOREN** is making two films in Paris: having toured the world for her last three pictures, she and **CARLO PONTI** bought a flat in the City of Light, so that they could establish residence there and re-marry without further entanglement with the Italian law. Even so, they'll nip back to their 16th-Century Roman villa for a week, to make a TV documentary.

QUOTE FROM ELKE SOMMER: "DICK VAN DYKE is a square." If that is so, I say! "Long live squares!"

For his first film since *Lawrence Of Arabia*, director **DAVID LEAN** has rented a Madrid studio for two years. The film? *Dr. Zhivago*. Cost? £3 million. Cast? **OMAR SHARIF, ROD STEIGER, JULIE CHRISTIE, RITA TUSHINGHAM, TOM COURTENAY, JANE FONDA** and **GERALDINE CHAPLIN**. And there are still more names to come!

A friend in Rome tells me that **MARCELLO MASTROIANNI** is itching to make a Western. In fact, he is so keen he's written to director **NICHOLAS RAY** pleading for the lead in *Under Western Skies*. "I'll make sure my English is perfect," he promises. An Italian cowboy? Why not? Germany's **HORST BUCHOLZ**, France's **ALAIN DELON** and Sweden's **MAX VON SYDOW** have all hit the trail. Marcello must have decided it was time his turn came when he heard of **ROSSANO BRAZZI**'s latest film. The title: *Cowboy In Italy*.

For a man who thinks nothing of spending £100,000 on a film, producer **NORMAN PRIGGEN** has a strange hobby: he collects coupons from the packets of a popular brand of cigarettes. Not only that—while other producers stay up half the night counting their pounds, Norman counts his coupons to see what free gifts he can get. Why doesn't he leave the counting to his wife? "She always gets it wrong!" he explains.

Spanish bull-fighter **LUIS DOMINGUIN** and his wife, ex-actress **LUCIA BOSE**, have many showbusiness friends. They include **AUDREY HEPBURN** and her husband, **MEL FERRER**, and **DEBORAH KERR** and her husband, **PETER VIERTEL**.

The friendship has probably got a lot to do with the fact that (a) Peter's new book is about a bull fighter who, like Luis, quits the game before being literally bored to death, and marries a lovely star, and (b) Mel has been able to persuade Lucia to return to films, in his production, *El Greco*.

SHOWTIME MAIL

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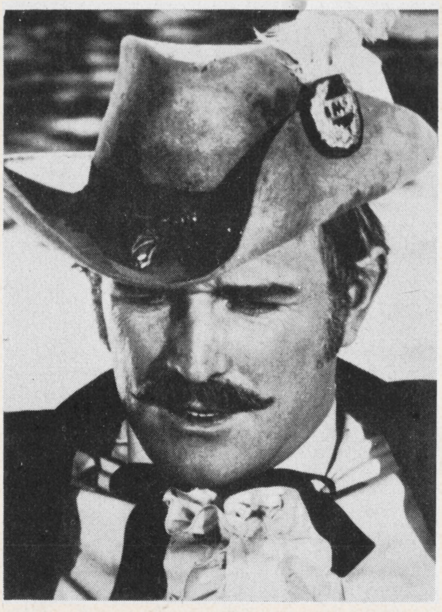
Who plays Freddie?

Who has got the small but important part of Freddie, Eliza's boyfriend, in the film *My Fair Lady?* He's the man who sings that beautiful song, *On The Street Where You Live.*

Lilian Hawkins,
High Street,
Kirkcaldy.

Freddie is played by Britain's Jeremy Brett. Better known for his work on the stage, Jeremy is now hoping to make a name for himself in films.



Richard Harris as he appears in the new production *Major Dundee.*

Strange

I didn't go and see the new Doris Day-Rock Hudson film, Send Me No Flowers. *Frankly, a comedy that gets its laughs from a story that involves a man trying to find his wife a new husband, because he thinks he's dying, must be more than a little strange.*

Susan Meeker,
Crewkerne,
Somerset.

Give Maggie a break!

Margaret Nolan is the most sensational girl I have seen in years. If someone doesn't soon give her a chance in films I'm going to sell up and put her in my own production.

In *Goldfinger*, Maggie had a part right at the beginning as a girl in a swimsuit but, sensational as she looked, the brief appearance hardly gave her a chance. It was, of course, her breathtaking gold-painted figure that was used for the credit titles. However, poor Maggie didn't get much credit for it; most people thought it was Shirley Eaton!

Brian Cousins,
Woodbridge,
Suffolk.

Big talent

I am fascinated by the way Richard Harris is becoming a star. Today, because of *Major Dundee*, a film he made in Hollywood, and two films he made in Italy, he is a big name in America. However, returning from the States, I discover he is not really a star here.

The reason? Brilliant though he was in *This Sporting Life*, I doubt if many people saw it. Therefore Harris still has to make an impact on the British public.

When he does I'm sure he'll be as big a star as Peter O'Toole and Albert Finney. He has a great talent.

Jane Dorset,
Abingdon Road,
Kensington,
London, W.8.

Doris Day: a strange comedy?
(see letter left)

At the height

Whatever happened to Richard Beymer? This handsome Hollywood star seemed at the height of his career a few years ago, starring in successful films such as West Side Story, Hemingway's Young Man *and* A Woman In July. *Since then—nothing! The last time I saw him was in an old film on television.*

Jean Cleaver,
Virginia Water,
Surrey.

Beymer has been working steadily at the famous Actors' Studio in New York. Lee Strasberg has been instructing him and when Beymer appeared in the Studio production of *The Flowering Cherry* with Rod Steiger, Shelley Winters and Susan Strasberg, he showed that he'd learned a lot. Now that he's climbed his toughest hurdle, Beymer is likely to return to films.

That Kiss...

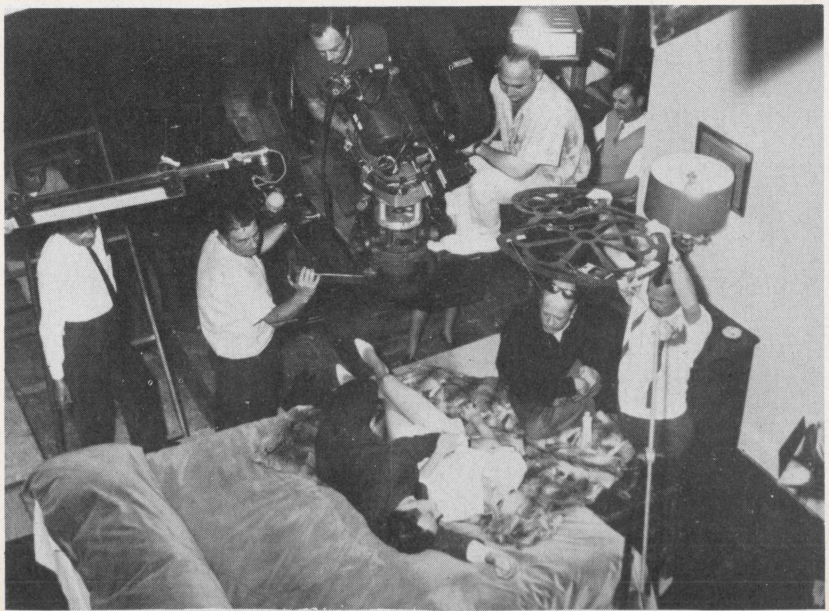
Our January picture of the screen's longest kiss—between Mamie Van Doren and Eric Mason in The Candidate*—brought in a flood of mail. Here is a selection of comments from your letters:*

That kiss from *The Candidate* is a fraud! It's *impossible* to kiss anyone for five whole minutes . . . *If five minutes is a record then it doesn't deserve to last for five minutes . . .* **I bet Sean Connery could break the record with his hands tied behind his back . . . *A five-minute screen kiss? What a bore! Are the actors after a gold medal?* . . . They deserve an Oscar. A kiss that lasts five minutes must be exasperating—especially with all those studio technicians about!**

It may look like this on the screen but . . .

. . . look what actors have to put up with!

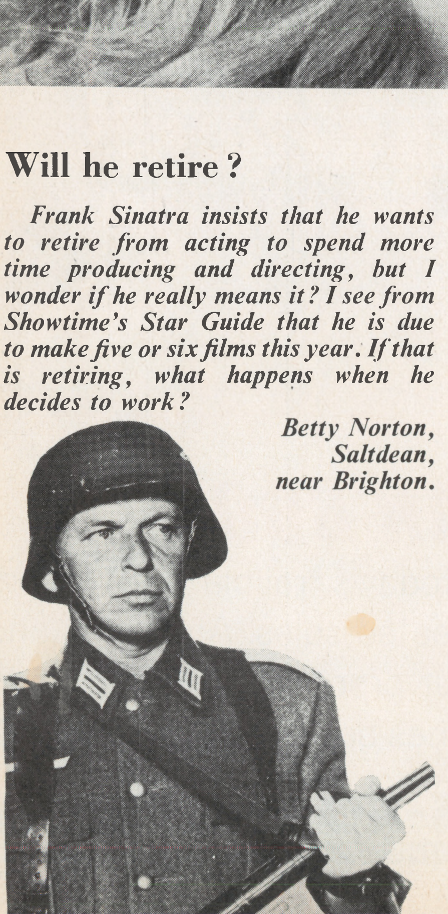
The last comment makes a good point. Kissing in films isn't all that fun; you try it with half a dozen or more people looking on. Our pictures show what you see on the screen—and how the scene is shot. The actor is Jack Lemmon in *How To Murder Your Wife*. The girl in his arms, Virna Lisi. The other people? There are too many to name !



Will he retire?

Frank Sinatra insists that he wants to retire from acting to spend more time producing and directing, but I wonder if he really means it? I see from Showtime's Star Guide that he is due to make five or six films this year. If that is retiring, what happens when he decides to work?

Betty Norton,
Saltdean,
near Brighton.



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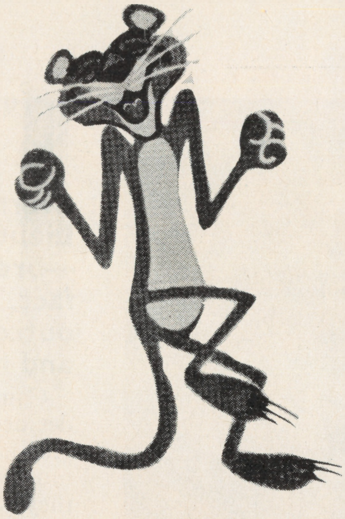
CLOSE-UP

The page with stories that have an off-beat flavour.

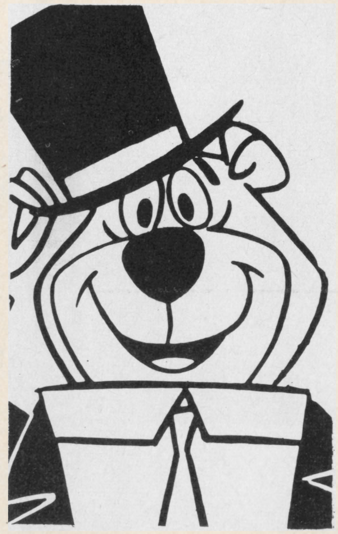
A girl well worth watching is Laura Devon. The name, and the talent that goes with it, should be making a big impact in films this year.

Already Laura has made her name on American television. Richard Boone discovered her and made her a member of his TV players and she was successful in every role she played. Now Tony Curtis is taking her under his wing. They star together in *Goodbye Charlie* and *The Confessor*.



Remember this cheeky chappie, *The Pink Panther*, who won many laughs for his antics during that film's credit-titles? In a cartoon called *The Pink Fink*, he's a star in his own right. "He'll make 100 cartoons in four years," says director Blake Edwards, who suggested the cartoon series to the DePatie-Freleng studios, the people who created the character.

The Pink Panther's closest rival in the cartoon field will be another old friend, Yogi Bear. Yogi, the scourge of Jellystone Park in the famous Hanna-Barbra TV series, has also made his cinema debut. He stars (above) in *Hey There, It's Yogi Bear!*



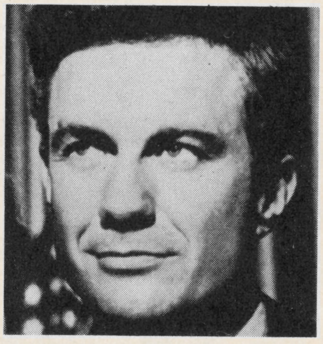
Another clever character getting star billing is Toppo Gigio, the cute Italian mouse puppet who was such a hit at the Palladium. Toppo has "signed" a contract for four films, starting with *A Trip To The Moon*.

She was welcomed in America as one of the loveliest star imports from Europe. Now she's hailed as one of the most beautiful stars in Hollywood. Not so beautiful, you might think, in this scene. But the picture was taken just after she had taken a ducking. The girl is Elke Sommer. She takes the plunge with Dick Van Dyke in *The Art Of Love*.

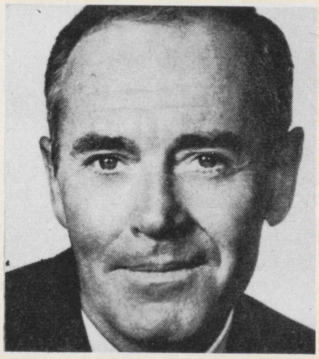
The girl millions are waiting to see is *Angelique*, *Marquise des Anges*, as played by Michele Mercier in the new French productions—two of them.

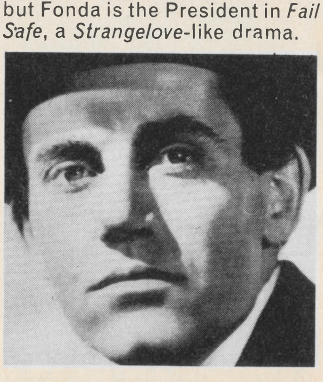
Michele seems to be all the author implied when he wrote: "Everything about her was exquisite and surprising; fire and ice, voluptuousness and honour; a musketeer's courage in a superb, womanly body; steel beneath the lilies, pride beneath the roses." Yeah, yeah, yeah!

Suddenly producers are making films about Presidents. Polly Bergen plays the first-ever woman President of America in a comedy, *Kisses For My President*. Fred MacMurray is her long suffering husband.



Cliff Robertson has already played a President—Jack Kennedy in *PT* 109. Now in *The Best Man*, Cliff is a convention candidate for the post. He's battling against Henry Fonda. Neither comes through on top in this film but Fonda is the President in *Fail Safe*, a *Strangelove*-like drama.





Some 25 years ago he played Lincoln in *The Young Mr. Lincoln*. Yes, that's him above.

The Michael Caine Story Part 2

Caine gets a job-

TO the outsider, it might seem that Michael Caine shot to fame overnight; that one role—Lieutenant Bromhead in *Zulu*—brought him success. In fact, his rise to fame was the outcome of years of struggle and heartbreak.

Caine was eight when he first decided that he wanted to be an actor. He had been evacuated, with his mother and brother, to Norfolk, where they shared a large, rambling farmhouse with five other families. Michael went to the two-classroom village school.

"I was cast in a school play," he recalled, as we talked in his mews house not far from London's West End. "It was a sort of morality play written by the headmistress, a marvellously intelligent, but very eccentric, woman.

"They stuck me in a top-hat and a frock coat. I was to be the father of two girls. Unfortunately, they were both older than me.

"However, I got tremendous applause." He grimaced. "Obviously I did everything

One role – in *Zulu* – brought him success. But his rise to fame was the outcome of years of struggle and heartbreak.

at £2.10s a week!

By Heather and Graham Fisher

wrong and my efforts brought the house down. Afterwards one of the local bigwigs—he was either the local M.P. or the Mayor of King's Lynn—gave me five shillings. It was my first taste of public appreciation and I immediately got hold of all the books and magazines about theatrical personalities.

"I was mad about the cinema even then. Sometimes my mother would take me to see a film on Saturday afternoons when she'd done her shopping. But that wasn't enough, so I became friendly with an orphan boy who worked at the vicarage. He was old enough to drive a car and he took me with him, once a week, when he went to the cinema in King's Lynn.

"It was at this time I got a part in the village pantomime, *Cinderella*. I played Baron Fitznoodle and, once again, I was the father of two girls—the Ugly Sisters—who were several years older than me!"

'Boys Made Fun'

Back in London after the war Caine continued in his efforts to become an actor. While he was at a grammar school, he joined Clubland, the famous youth club in the Walworth Road. However, it was as much a teenage interest in girls as acting that steered him into the club's drama class.

"*ALL THE OTHER BOYS IN THE CLUB JOINED THE FOOTBALL TEAM, THE BASKETBALL TEAM OR DID HANDICRAFTS OR WENT INTO THE GYM FOR BOXING AND TRAINING*," MICHAEL RECALLED. "*I WASN'T INTERESTED IN THAT SORT OF THING—BUT I WAS INTERESTED IN GIRLS. THERE WAS A SEWING CLASS, BUT I COULDN'T JOIN THAT. THEN I FOUND OUT ABOUT THE DRAMA CLASS. THERE WERE NO BOYS ATTENDING; JUST 15 GIRLS!*

"The other boys made fun of me because I was in a class with 15 females. They thought I was a cissy. I didn't care a damn.

"Eventually, I was running the drama class. At first, because there were so many girls, we were limited to plays like *Little Women*. Then I got some other boys interested and we did *Flare Path* and plays by Thornton Wilder. We also put on revues and farces, which I wrote myself. They were really strings of gags hung together on a very slender story-line."

Caine's first experience of filming came while he was a member of Clubland. One of the boys, Alec Read, who helped to run the club, was a great film fan.

"He had the largest private collection of films in the country, including old Chaplin films that even Chaplin wanted to buy," Caine told us. "On Sunday nights he ran film shows at the club.

"He also made amateur films and, as I watched him, I learned a tremendous lot. Every year we went to Guernsey for a club holiday and there we made a film of our activities. Most of the time I helped carry the camera, but I also learned to edit and splice. This heightened my interest and I decided to become nothing less than a film director!"

Caine's first job, after leaving school, was in a film office. The company was making *Morning Departure*, with John Mills and Richard Attenborough, but Caine got no nearer to the actual filming than answering the telephone and making tea. It was all rather frustrating for a would-be director.

"*I WANTED TO GET INTO THE STUDIOS, BUT IT WAS 1949 AND THERE WAS A BIG SLUMP IN THE INDUSTRY. THEY TOLD ME I'D NEVER GET A JOB, SO I LEFT AND JOINED A MAN WHO WAS MAKING 8MM. FILMS ABOUT LONDON TO SELL TO TOURISTS. WE WENT ALL ROUND LONDON, SHOOTING THE CHANGING OF THE GUARD AND THE PIGEONS IN TRAFALGAR SQUARE—BUT, AGAIN, ALL I DID WAS CARRY THE CAMERA.*"

Life Was Tough

Caine wasn't exactly well paid in this job. There was far more money to be made as a labourer—and the Caine family, never wealthy, needed the money. So he became a labourer and later worked for a time in a tea warehouse.

Then he was called up for National Service. First he went to Germany and then on to Korea, where he found himself on the 38th parallel, facing the Chinese.

"During the day no one moved," he recalled. "But at night we went out on patrol. Sometimes we ambushed them; sometimes they ambushed us.

"The Chinese had Russian burp guns which were not very safe—the slightest jolt would set them off. To stop this happening they didn't cock their guns in advance.

(*Continued Overleaf*)

Caine and Sue Lloyd in scenes from *The Ipcress File*.

Although Caine plays a spy the part is different from Bond.

The Michael Caine Story continued

"You heard the guns cock as you walked into the ambush . . . then came a spatter of fire as though there were several hundred of them all around you. Usually there weren't more than fifty, and often only ten of them to ten of us. But at night the sound of guns cocking is very loud . . . the most terrifying sound in the world.

"If you were caught in an ambush, you were either killed or wounded with the first blast or out of it so fast you were hardly in it at all. Something I've never seen in a war film is the great reluctance you have to fire back. You know that in the darkness of night it enables the enemy to pinpoint exactly where you are.

"You never fire two bursts from the same spot; you fire and immediately roll over to get away from the return fire. I was one of the lucky ones. All I got out of it was malaria, though even that isn't a joke. The delayed action of the illness hit me a couple of weeks after I got back from Korea."

Break At Last

On leaving the Army, Caine worked for a provision firm in Smithfield.

"But I was still looking for some way of becoming an actor," he said. "I knew that I couldn't spend my life doing that sort of job. Then I met an old man at Smithfield whose daughter was a semi-professional singer. He told me that she often found herself work through *The Stage*, the theatrical newspaper.

"I thought he was joking; I couldn't believe that there was a newspaper that carried advertisements for actors. Then he brought a copy for me to see."

In *The Stage* Caine found an advertisement which read:

> ASSISTANT STAGE MANAGER WANTED. ABLE TO PLAY SMALL PARTS. £2 10s. A WEEK.

He answered the advertisement, enclosing a photograph—and got the job. There was a big difference between the £2 10s. a week he received as assistant stage manager and the £25 he had been getting with the provision firm, but Caine didn't mind. At last he had found a way to become an actor.

"I MANAGED TO GET DIGS IN HORSHAM FOR £2 10s. A WEEK," CAINE RECALLED. *'THAT MEANT I HAD NO SPARE MONEY FOR CIGARETTES OR ANYTHING ELSE. FORTUNATELY ONE OF THE OTHER ACTORS TOOK PITY ON ME AND BOUGHT ME A PACKET OF TWENTY. EVERY DAY.*

Those First Lines

As assistant stage manager Caine did all the rough work; borrowing furniture from the local shops, taking scenery down, re-painting it and putting it up again.

"I worked from 9 a.m. until 10.30 p.m. On Saturdays I had to work until two o'clock Sunday morning, and on Sundays until two o'clock Monday morning.

"Every now and then they gave me a couple of lines to say. I'd be the butler: '*Dinner is served*'. Or the inspector who came on at the end of the play to arrest the villain: '*Would you care to come along with me, sir?*' I must have said that line 500 times.

"Then they did the old Gordon Harker farce, *The Sport Of Kings*, with its big part for a Cockney butler. All the other actors were from R.A.D.A. and couldn't do a Cockney accent, so they plunged in at the deep end and gave me this huge lead. It was my first big part.

"I was quite a success. At least, the local paper liked me." He grinned. "That was the only review I got. But something else happened. Because I was big, blond and sun-tanned (I still had a tan from my stay in Korea) I got some fans. The local girls' school, and the nurses from the local hospital, took block bookings. So they gave me more leads; the Canadian in *Love From A Stranger;* Robert Crosby in *The Letter*, by Somerset Maugham."

Prelude To Love

THEN, ONE SATURDAY, WHILE APPEARING IN WUTHERING HEIGHTS, *CAINE WALKED ON STAGE FOR THE FIRST OF TWO EVENING PERFORMANCES—AND FELL FLAT ON HIS FACE. WHEN HE CAME ROUND AGAIN HE WAS IN HOSPITAL. HE HAD MALARIA.*

He had two spells in hospital; nine days at Horsham and, later, when the malaria refused to clear up, seven weeks at Roehampton.

When that was over he went back into repertory at Lowestoft, where he was the juvenile lead. The leading lady was Patricia Haines, the tall, cool beauty who featured as the office heart-breaker in the TV serial, *Compact*, not long ago. Between them, it was, as Caine puts it, "*Hate at first sight*." But hate is often the prelude to love; it was in their case.

"Before I knew it we were in love," said Caine. "Soon we were married."

The two returned to London and lived for a time with Caine's parents. Then they rented a flat of their own—first at Brixton and, later, at Streatham—filling it with whatever furniture they could beg or borrow. They had little money.

Struggle To Live

Caine did some acting . . . in a Joan Littlewood adaptation of *The Chimes*; in the film, *A Hill In Korea*, which earned him £40 a week for 13 weeks ("I was really a highly paid extra"); and in a few TV shows. He was a Russian guard in a television play about the Hungarian revolution; he had four lines in *The Lark*, twenty lines in *The Caine Mutiny Court-Martial*; and he was in three parts of the *Mark Saber* series.

It was a hand-to-mouth existence; he never knew where the next shilling was coming from. To help out between acting jobs, Caine worked for a firm making jewel boxes and trundled trucks of dirty washing about for a laundry in Brixton.

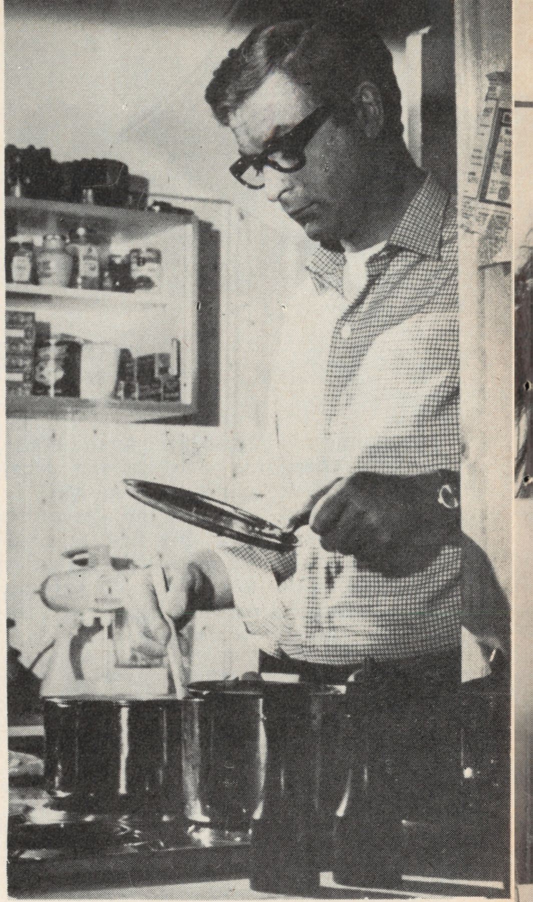
When, inevitably, a baby came along, their financial situation was even more critical and Caine's wife urged him to get a regular job.

"But I knew I couldn't give up the business," he told us. "If I had I would have hated myself and resented my daughter for being the cause of it.

"THEN, ONE NIGHT, MY WIFE AND I HAD A TERRIBLE ROW ABOUT OUR POSITION. SHE GAVE ME AN ULTIMATUM; EITHER I HAD TO GET A PROPER JOB OR GET OUT. IT WAS THE END. I WENT BACK TO LIVE WITH MY MOTHER AND SHE WENT TO HER MOTHER'S HOME IN SHEFFIELD, TAKING THE BABY WITH HER."

It was the beginning of the unhappiest period of Caine's life. Troubles came one after another. His father, to whom he was deeply attached, died of cancer. Then Caine, himself, had a nervous breakdown.

It was a long struggle back, but when he recovered, Caine went straight back to acting. He did dozens of small parts on television. He travelled up to Liverpool to appear in *One More River* with Sam Wanamaker. He understudied Peter O'Toole in *The Long And The Short And The Tall*, and when the company toured with the play he took over the O'Toole part.



"It was a hand-to-mouth existence," recalls Caine. "I never knew where the next shilling was coming from."

It was on the first night of the play at Glasgow that he was introduced to John McGrath, the young man from Oxford who was later to direct many of the original *Z-Cars* series for the B.B.C. And, later, it was through McGrath that Caine got his first big part on television.

Old Actor's Trick

Caine was in McGrath's office one day when McGrath was called out of the room.

"While he was away I looked on his desk to see what scripts he had," Caine confessed. "It's an old actor's trick. There was a script for a play called *The Compartment*, by Johnny Speight. It had just two characters in it.

"When he came back I said, '*Can I do this*?' He liked the idea, but had to fight the B.B.C. for months to get me the part. After all, I was still an unknown actor and no one wanted to trust me with a big part on television.

"Finally they agreed. I did it, and it was a big hit. After that, I got other leads in television plays . . . *So Many Children, Luck Of The Draw, Somewhere For The Night, The Playmates* and the part of Willie Mossop in *Hobson's Choice*.

"There were about 15 plays, one after the other, in which I had the lead," explained Caine. "I decided to try and build myself into a TV star and refuse films until I was offered a really worthwhile part."

The worthwhile part was, when it came along, Lieutenant Bromhead in *Zulu*.

(Concluded next month.)

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An inferiority complex is a disturbance in the Subconscious Mind which manifests itself in **Self-consciousness, lack of confidence, nervousness, depression, worry, weak will and habits, lack of enterprise, stammering, blushing, forgetfulness, sleeplessness, etc.** These are symptoms of "something wrong" within your personality which you can put right—a "disturbance centre" in Subconsciousness which sends out *powerful negative impulses overcoming and paralysing your positive impulses,* denying you the pleasures of achievement and the joys of living. *You cannot control these impulses* but *you can remove them* altogether by eradicating from your Subconscious Mind the trouble from which they spring. This you can do yourself, in your own home, in your own time. Send postcard today for free copy of little book which fully expounds the wonderful discoveries of modern psychology and how you can apply them to yourself to achieve a fuller, richer, happier, and more successful life. Write today to British Institute of Practical Psychology (BM.6) 67 Highbury New Park, London, N.5.

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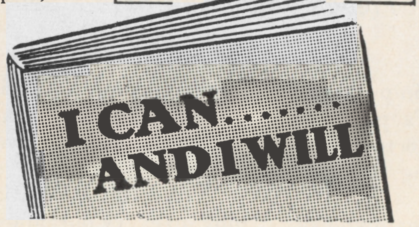

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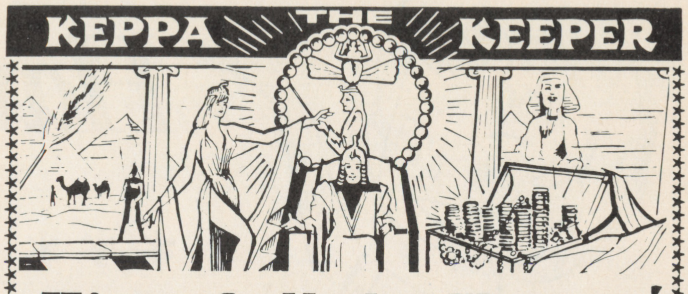

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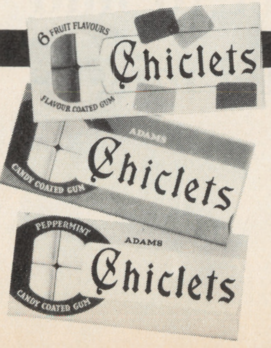

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Have you got what ******Perfect

"There are good marriages, but there are no delicious ones." A famous French writer said it, we didn't. Is he right? We don't think so; we are more inclined to agree with another author who wrote: "Marriage is an enterprise which promises inestimable benefits, but there are various burdens and responsibilities."

Perhaps there is no such thing as the perfect wife or the perfect husband. However, in this two-part feature, we aim to find out the most important qualities a wife and husband should have to be as near perfect as possible.

To help us, we spoke to several well-known personalities. Each pinpointed a quality she considered important to any girl who wants to be a perfect (or should we say near-perfect?) wife; a girl who could help disprove that French writer and have a delicious marriage.

PATIENCE AND TOLERANCE

JANET MUNRO (*married to Ian Hendry*) : You have got to work hard at marriage. You can't just sit back and expect everything to be all right. You've got to give a lot, make sacrifices and show patience and tolerance.

I know what I am talking about; my first marriage failed and I saw two of my father's three marriages fail. That is why, after breaking with my first husband, I could not bring myself to take the plunge again, although I was engaged twice. However, when I met Ian I knew it would be all right; we spoke the same language.

Now I know the importance of being tolerant and patient; the importance in seeing the other person's point of view, recognising one's shortcomings and, more important, trying to overcome them.

These are the things that help you to make sacrifices, and help you when arguments begin. However, neither of us gets moody when we argue. We can have a damn good row and make it up immediately. Then we learn to be more tolerant and patient with each other the next time.

THRIFTINESS

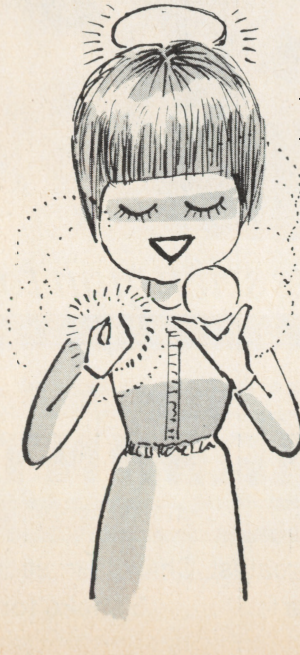
HEATHER SEARS (*married to art director Tony Masters*): Thrift is a most important quality for a wife. She should be thrifty no matter what the family income is. Thriftiness shouldn't be carried too far, though; don't boil down the remains of your soap to make a new bar.

Neither does thriftiness mean snapping up every bargain you see in a store, just because it is labelled "Bargain". An article is a bargain only if it is something you really need and you happen to spot it in a shop with a price tag that is less than you expected.

Thriftiness means common-sense with cash. A husband whose wife doesn't have this common-sense will never trust her with money and, in marriage, that is an impossible situation.

SENSE OF HUMOUR

AMANDA BARRIE (*who is single*) : Any woman who wants to be



Five actresses pinpoint the qualities a man would expect to find in a model missus

Heather Sears: Always be thrifty no matter what the family income is.

it takes to be a Wife? * * * * *

a successful wife must have a sense of humour. When it comes to happiness this, surely, is the most important ingredient of them all. (It would be with me, anyway.)

By a sense of humour, I don't mean a practical-joke girl, a wife who has tins of whitewash balanced over doors for when her husband comes home from the office.

What I mean is a girl who can laugh at all the little things that could cause arguments or trouble.

Needless to say, the husband must have a sense of humour, too. If he has, a little chuckle when that tricky moment arrives changes the mood and the big row is over before the first word has been thrown in anger.

SEX-APPEAL

MYLENE DEMONGEOT (*married to French photographer Henri Coste*): Sex-appeal is a very important quality if a wife is to be anywhere near successful. A girl should take as much care with her appearance after years of marriage as she did on the first date with her husband.

Some girls make themselves look feminine only for special occasions; when they are at home they walk around looking a mess. They should be spanked! If a woman doesn't make herself beautiful for her husband, he'll notice it; he'll also notice it if she always looks feminine.

A woman has no sex-appeal if she isn't feminine—and how can she be feminine if she looks messy?

I want men to admire me when I walk down the street—but even more, I want my husband to admire me in the home. If I can make him whistle at me, all the better.

UNDERSTANDING

CLAUDIA CARDINALE (*who is single*) : I don't know if I could ever be a perfect wife, but if I were understanding, that would be a long way towards it.

An understanding wife creates happiness and consoles unhappiness; she is a strength behind her husband because he knows that if all else fails, she will be a sympathetic listener.

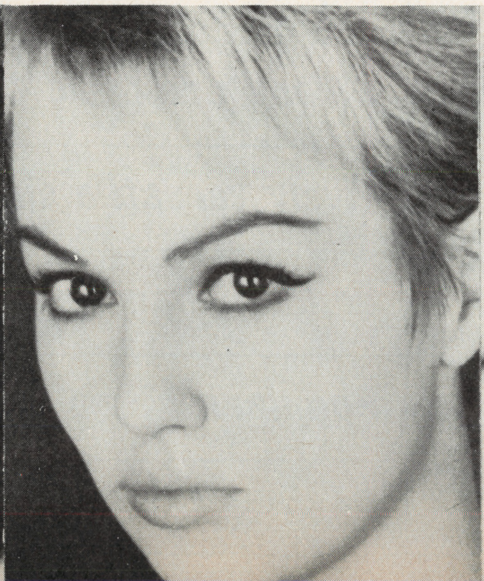
If you are understanding you are someone to lean on and, on occasions, men need to lean just as much as women and sometimes more so.

Next month: *What makes a perfect husband?*

Claudia Cardinale: Be a sympathetic listener.

Amanda Barrie: Laugh at all the little things that could cause rows.

Mylene Demongeot: If I can make my husband whistle at me all the better.



Janet Munro: It's important to see the other person's point of view.

One Hundred to be won

Doris Day and Rock Hudson star in this Universal – International picture...

Doris Day is not only one of the world's top film actresses, she is also a very popular recording star. In this new, easy-to-enter competition Showtime offers 100 Doris Day LPs as prizes. The album chosen for the prizes is *Love Him*, on Philips CBS label. It is considered one of Doris Day's best LPs.

Here is what you have to do to enter the contest:

On the coupon below you will find six things that help to make Doris Day one of the world's top box-office stars. What you have to do is use your skill and judgment to decide in what order of importance they should come. For instance, if you think Doris Day's "Brilliant handling of comedy" has played the biggest part in making her a top box-office star put "1" in the space provided. If you think her "Gay personality" is of second importance put "2", and so on.

An expert panel will judge all entries received. The decision of the judges will be legally binding and no correspondence can be entered into regarding the contest. Employees of Interspan Press Services Limited, Rank Theatre Division Limited, Philips Records and members of their families are not eligible to enter the contest. All entries must be received not later than Thursday, 15 April.

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Doris Day L P s

A Free Competition that everyone can enter and enjoy

Win an album by this great star in Showtime's *Send Me No Flowers* contest

Send Me No Flowers, Doris Day's most recent comedy, also stars Rock Hudson and Tony Randall. In the film Rock plays a hypochondriac who believes he's only got a short time to live. He decides to find a new husband for his wife, played by Doris. Tony Randall is the friend who helps him in the search.

THOSE who knew Britt Ekland before she married Peter Sellers, and have met her since, will tell you that the difference in her is so striking it could be a different girl.

Her appearance is the same; the Niagara of straw-coloured hair, the luculent, ice-blue eyes, the dewy Scandinavian lips and pearly complexion. No, her looks haven't changed—but Britt the person certainly has. And it's all for the better.

Before Peter came into her life, Britt was churlish, introspective and, for a Swedish girl, strangely unsociable and austere. Most of all she was insecure; under the veneer of sophistication she was as naive and vulnerable as a girl straight from college.

Peter Sellers: he met Britt after making his new comedy hit, *A Shot in the Dark*.

"I wasn't a happy person," says Britt. "I was shy and this made me put up a defensive barrier that many people found difficult to get through. In show-business it's quite a common thing for a girl to do. She tries to create an impression of worldly wisdom; she hopes people will think her terribly mature. I wasn't mature, but since my marriage I've grown up a lot."

Perhaps the most important change in Britt is that before she met Peter she didn't know what she wanted from life. Now she certainly does.

"I tried to convince myself that my career was the only thing that was important to me," she explains. "But, no matter how ambitious and successful a girl is, she can't find complete happiness in a career. She makes believe she can, but if she has the courage to face the truth she knows it's impossible.

"The day before I met Peter someone asked me if I wanted to

The Girl On The Swing

Britt Ekland is a different person - but there are no prizes for guessing who is responsible for the change!

get married. I said nothing was further from my mind; that I wouldn't marry if a prince proposed. I had been in love once before and had been badly hurt. I was determined to sink myself so deeply in my work I wouldn't even think of loving someone.

"I could have met a million people and not one of them would have changed my view. Instead, when I arrived in London, I didn't get to know that many people—but I met Peter Sellers and, within a few days, my whole attitude to life had changed. I knew, immediately, I was in love."

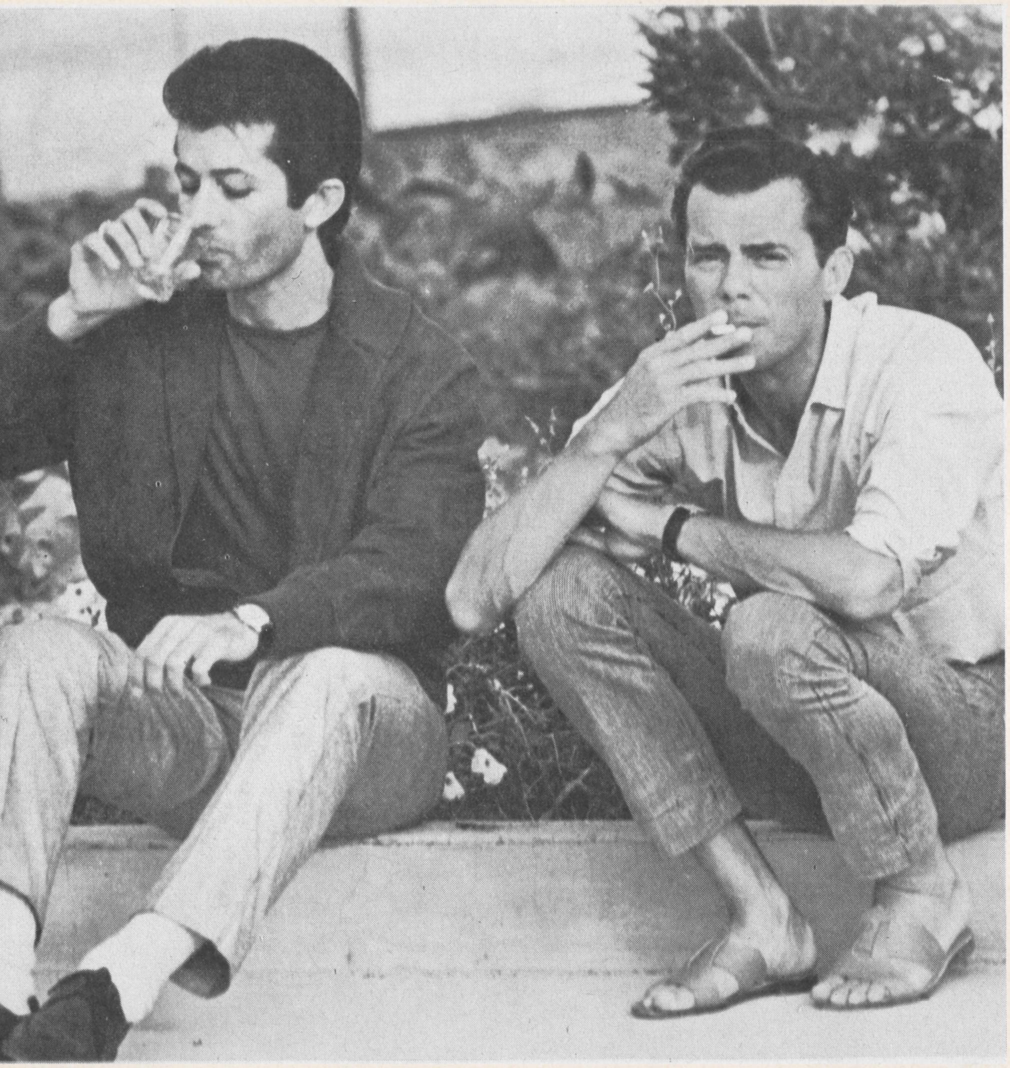
With Peter and the baby all Britt's insecurity has vanished. She is a warm and colourful personality. And she is still one of the world's most stunning women.

"Stunning? That's putting it mildly," is the view of one Showtime writer. "When I met Britt I took her to the local pub. Well, I've seen an actress stop traffic, but I've never seen an actress stop a thirsty man from downing his pint of beer. That's exactly what happened when Britt walked into the bar.

"Conversation stopped and tankards dropped from lips like hot coals. Then the man sitting at the table next to us, who had just returned with a drink for his wife, was so captivated by Britt that he poured the tonic water into his beer. He didn't realise what he had done until he picked up his wife's neat gin and sipped it!"

Yes, Britt is a beauty all right. Peter Sellers is a lucky man—but he certainly doesn't need us to tell him that!

FILMS coming your way



Relaxing under the high bright sun: Chakiris and Bogarde.

THE HIGH BRIGHT SUN

DO NOT be confused by the title of this Betty Box-Ralph Thomas production; it is not a newspaper story. Magnificent scenes of olive groves, lemon trees and vineyards form the background for a tale in which Cypriot bullets are aimed at British backs, and the blood of both sides is spilt on the sunbaked earth.

The High Bright Sun is the biggest, most expensive film made by the Box-Thomas team, and it is very nearly their best. (*Conspiracy Of Hearts* will take a lot of beating.)

Major McGuire (Dirk Bogarde) is an Intelligence Officer in Cyprus in the 1950's. He has fallen in love with Juno (Susan Strasberg), an American archæological student of Cypriot descent who is visiting wealthy friends, and fears that some hot-headed zealot will mistake her for British.

Juno is the only witness of an ambush, in which two British soldiers are killed, and she doesn't realise her host's lovely home is the hiding place of a terrorist guerrilla leader, and the meeting place for the Greek independence fanatics, led by Haghios (George Chakiris).

Then, unwittingly, she stumbles on the truth. Chakiris is all for shooting her, but her host persuades him to stay his hand.

Juno decides to return to America, but is ambushed on the way to the airport. After a most excitingly directed chase through the countryside (in which there are a number of violent deaths), she shakes off her pursuers. Then, thumbing a lift, she makes for Bogarde's apartment.

However, there is more trouble waiting there, and they are only just saved by the intervention of an undercover agent

(*Continued foot of next column*)

SHOT IN THE DARK

INSPECTOR Peter Sellers is sure he has all the answers concerning the murder in millionaire George Sanders' mansion. The night the shot shattered the silence, poor Elke Sommer (right) was found holding the gun; her Spanish lover was found at her feet. Naturally, she's the chief suspect; that is until Peter Sellers arrives. Dazzled by her beauty, he decides to set her free. "She is innocent," *he insists.*

Within hours of her release a second body is found and, once again, Elke is on the spot holding the murder weapon. It's really too bad; but still Peter the policeman won't believe she's the killer, so he lets her go again. The result? You've guessed it; a third body! Sellers' boss (Herbert Lom) is losing count of the murders and, at the same time, going slowly mad (who wouldn't with a man like Sellers handling a case of murder?) But Sellers, undaunted, muddles on.

This amusing comedy is directed with great style by Blake Edwards, and Sellers gives a superb performance. Elke Sommer does more than stand around and look pretty and, out of a tremendous supporting cast, Lom takes the honours.

Date With Debbie Drake
The Christmas Spirit
Of Give and Take
Limp
A
Wristed?

SEND ME NO FLOWERS

In this amusing comedy, Rock Hudson (left) is a hypochondriac with a king-size bathroom cabinet bursting with pills. Visiting the surgery for a check-up, he is horrified to overhear his doctor saying that he has only a short time to live. Rock decides to do the decent thing and find a new husband for his wife (Doris Day—who else?) before he departs.

With the help of his best friend, Tony Randall, they sort out the likely candidates. Of course, Doris doesn't know and is bewildered by the events. If this sounds a strange subject for comedy, don't worry; the laughs come easily enough. Oh, in case you haven't guessed: it wasn't Rock the doctor was discussing after all.

MARY POPPINS

SUPERCALIFRAGILISTICEXPIALIDOCIOUS is a superlative superlative—it's also the word to describe *Mary Poppins.* With his usual touch of magic, Walt Disney has taken a charming fantasy and turned it into a lavish production that must rank as his best ever. He has assembled the perfect cast and given them a good script and wonderful music; the result is a film that is a delight to the eye and ear.

Adapted from the stories by P. L. Travers, *Mary Poppins* tells of an English governess (Julie Andrews) who has magical powers. She uses them to transport her two young charges (Karen Dotrice and Matthew Garber—right) through a series of never-never-land adventures. In doing so they escape from the children's humorous but tyrannical father (David Tomlinson) and suffragette mother (Glynis Johns), to the company of Mary's friend, odd-job man, Bert.

Julie Andrews makes a screen debut that will long be remembered. She will captivate her audiences with her charm. The odd-job man, Bert, is an engaging character as played by Dick Van Dyke. He's in two show-stopping scenes: a memorable dance with Disney's near-human penguins, and a cavort over the rooftops of London with a chorus of chimney sweeps. The children, last seen in *The Three Lives Of Thomasina*, are completely natural.

(*Continued from previous column*)

(beautifully played by Denholm Elliott.) More excitement and thrills pack this story before what is literally, the last shot.

Dirk Bogarde plays McGuire with a whimsical air that, at times, is hardly in keeping with the tenseness of the situations. Nevertheless, he is exactly right.

Susan Strasberg is not required to do much acting, but she certainly does a lot of running.

Chakiris, in his best role since *West Side Story*, gives a sensitive and impressive performance. You can sense his cold hatred of the British.

The acting honours, however, go to Denholm Elliott. As the deadly undercover agent he is superb.

Betty Box and Ralph Thomas have made an exciting adventure story in which the tense atmosphere of those terrible days has been magnificently captured. I applaud their effort.

MR. NO. 1

Yes, the sole American pop star who can score a No. 1 hit over here, is returning for a quick trip. Catch up with Roy Orbison at:

February: Finsbury Park Astoria, 20.
March: Leeds Odeon, 2; Glasgow Odeon, 4; Southampton Gaumont, 11; Cardiff Capitol, 12.

ELLA & OSCAR!

They will soon be here—those two great stars of the jazz world: singer Ella Fitzgerald and pianist Oscar Peterson. You can see them at:

April: Hammersmith Odeon, 10; New Victoria, at Victoria, 11; Leeds Odeon, 12; Birmingham Odeon, 14; Finsbury Park Astoria, 16; Hammersmith Odeon, 18; and Kilburn State Gaumont, 19.

THE BACHELORS

There's a big tour coming up for The Bachelors, who are always moving into the charts with their records. They will be travelling in April and May.

DON'T MISS THE DUKE . . .

There are three more dates for the Duke Ellington Orchestra in **February:** Leeds Odeon, 24 Feb.; Birmingham Odeon, 26 Feb.; and London's New Victoria, 28 Feb.

KISS ME, STUPID

By
IAN
HAYNES

A singing star gets involved with a couple of amateur song-writers . . . and the result is an hilarious hit!

THE trouble with being a star in showbusiness is that so many people want to prove to you that they, given the chance, could be stars, too.

If, like Dean Martin, you are a singer, every other guy is a budding song-writer with a trunk full of undiscovered hits. "All it would take to put me at the top is have you record this song, Dino," is the sort of thing you have to put up with.

Dean's film, *Kiss Me, Stupid*, a Billy Wilder comedy, puts my point over beautifully. Billy, who made those great comedies, *Some Like It Hot* and *The Apartment*, has hit the nail right on the head. In *Kiss Me, Stupid* one of the characters is a singer called Dino, which couldn't be more appropriate because Dino plays him!

As the film begins, Dino has just completed a season singing in Las Vegas and he's heading home to Hollywood in his car when he realises he'll have to stop for petrol. He could have stopped at one of the quiet garages just off the highway, but instead he drives into a small town in Nevada called Climax. And that's where the fun, and the trouble, starts. Such a load of trouble, believe me.

Given the chance

It so happens that the petrol pump man at this particular garage is no ordinary petrol pump man. Oh, no! He is very friendly with a music teacher in the town, and between them—you've guessed it—they write songs . . . songs nobody wants. In fact the only record they've come up with is one of complete and utter failure.

The big city publishers never read their material. They don't even get replies after sending off the songs they have written between serving petrol and teaching music.

Naturally, all they need is *the chance*.

Anyhow, Dean is stuck at this place called Climax, without any petrol and unfortunately he's recognised. It's then the garage attendant, Barney Millsap (Cliff Osmond), gets a great idea: he'll be their saviour—he'll end the frustrations that come with getting nowhere fast in their ambitions as song-writers. Naturally, he's not going to be much good to them if he simply grabs his gas and makes a dash, so Barney decides he must be kept in Climax just long enough to hear their great work.

So, while his back is turned for a moment, he does a little sabotage on the car and his musical pal, Orville J. Spooner (Ray Walston of *My Favourite Martian* TV fame), invites him to stay the night at his pad while the repairs are being done. Dean decided there's not much else he can do, so he accepts.

Arriving at Orville's home, however, he soon discovers he's not only a frustrated song-writer but also a very jealous husband—and who can blame him? Mrs. Orville J. Spooner turns out to be a delectable dish called Zelda (who in real life is Felicia Farr—Mrs. Jack Lemmon).

Orville doesn't really go for the idea of having Dean under the same roof as his lovely wife; he's heard of his reputation with the ladies.

An appetising dish!

As was bound to happen before long, jealousy rears its ugly head and Orville removes Zelda from Dean's path. Not that he's too upset. Why should he be when he's lucky enough to meet another gal called Polly the Pistol? Polly is a waitress in a place just down the road called the Belly-Button Café. And when I tell you she's played by the stunning Kim Novak, you'll understand why the town turns out to be a more interesting place than Dean first figured. At the Belly-Button Café she is undoubtedly the most appetising dish on the menu!

Of course, the two amateur song-writers are delighted that he's taken to the place. It's a little tough on Orville, though; he's still insanely jealous and as a result, the star is kicked right out of the house.

You can take it from me Dean is not used to finding himself out in the street, so he makes for the café to take some refreshment, and this is where the plot really thickens. Who should turn up but Orville's wife, Zelda!

Twists and turns

What happens next? Well, I think you should find out for yourself. But I can assure you there are many twists and turns.

What about the ambitious amateur song-writers? They don't do so badly. And no wonder: the songs for *Kiss Me, Stupid* were written by one of the greatest writers of them all, the late George Gershwin.

There are three songs in all; "Sophia", "The Livelong Day" and "I'm A Poached Egg." Until now the numbers have been unpublished, but they were made available by Gershwin's brother, Ira, who is an old friend of Billy Wilder. Ira also wrote the words for the songs.

Last words from Dean himself: "I enjoyed making *Kiss Me, Stupid*. It was fun. It also showed me just what can happen to a poor guy when he runs out of petrol . . ."

KLEENEX TISSUES

Dean with Kim Novak in Kiss Me, Stupid. Ray Walston looks on. In the film Kim plays Polly, a local waitress.

TERROR!

On the face of a girl held captive by a lonely boy

Showtime spotlights the story behind the most unusual film to emerge in years

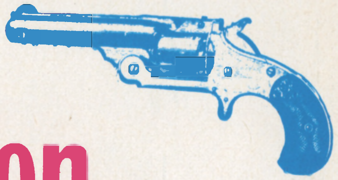
THE girl's face is distorted with horror. She is thrown into a wild panic that can't be controlled. She shakes like an aspen leaf in a gale, and all she feels is expressed in an ear-splitting scream that echoes round the large cellar. But no one hears—no one, that is, except Freddie Clegg, and he's not going to help the girl; he is the cause of her terror.

Freddie is an unattractive man in his mid-twenties. His job, as a bank clerk, is as dull as his character. He has nothing to make him stand out. He is the victim of a nonconformist conscience and a dormant imagination. In fact, everything about him is uninteresting—except his hobby. Freddie collects and mounts butterflies. And it is from this hobby that William Wyler's new film takes its title: The Collector.

The monotonous world of Freddie Clegg is dramatically affected by a stroke of good luck. He is changed from the insignificant clerk to a wealthy young man when he wins £70,000 on the football pools. This gives him a new power he's never experienced; he can do things he's never been able to consider before. First he sends his aunt, whom he hates, to Canada to get her out of the way. Then he buys a van in which to pursue his hobby. But it doesn't end there. Freddie's imagination has been sparked to life by the windfall and other, more sinister, thoughts are going through his strange mind.

(Continued on page 36)

Samantha Eggar in *The Collector*.
Terence Stamp is her tormentor.



Introducing
The Intelligence Men

by Tony Crawley

IF James Bond got to know about the secret agents I've just met—he'd retire! James has dealt with several tough villains in his time—the vicious Dr. No and the menacing Goldfinger, to name just two. But between you, me and my "Top Secret" filing cabinet, James would have his work cut out matching the two boys I'm thinking about.

Frankly, I didn't know much about the cloak and dagger world of espionage until I visited these two while they were *The Intelligence Men*.

(Continued overleaf)

There's no need to write it in code . . . Now that secret agents Morecambe and Wise have plunged into the world of crime and espionage, it's time for James Bond to retire!

On the left you can see that the Schlecht agent (Peter Bull) is very much alive. But our picture above tells a different story. "Waiter," exclaims Eric, "there's a dead man in my soup!" It's all very embarrassing for the boys, but they take it in their stride. After all, secret agents can't flap over little things like dead men . . .

Where there are spies there are always beautiful girls. Our pictures show two dangerous beauties from The Intelligence Men*. Schlecht agent Jacqueline Jones (above) gets to grips with Eric and another agent, played by Gloria Paul (below), receives a friendly kiss from the two heroes. For the moment the mood is romantic—but death is lurking round the corner . . .*

Before you can say 007, Eric has received a message

The Intelligence Men cont'd

(And come to think of it neither did they!) I soon found out you need to be strong, fearless and ready to try anything if you are going to be a success at the spy game.

The secret agents in *The Intelligence Men* are called Eric and Ernie. You know them better as Morecambe and Wise. They are plunged into the dangerous world of crime and espionage when M.I.5 get news that Major Cavendish, their agent in Paris, has died—from natural causes! It comes as a terrible blow; Cavendish was the one man to work his way into the confidence of Schlecht, the international crime gang out to cash in on the Cold War by sabotaging vital talks between Russia and Britain. And he was about to make contact with their agent.

Enter Eric and Ernie. Why not super-spy Bond? I'll tell you . . .

The tuneless code . . .

Grant of M.I.5 doesn't accept Eric and Ernie's services gladly. A couple of minutes with them convinces him that, far from being Intelligence men they could, unwittingly, make matters twenty times worse.

However, to Grant, there is one all-important fact that can't be overlooked when considering who should be put on to Schlecht now that agent Cavendish is dead: Schlecht believes that Eric is the man.

To be exact it's Schlecht's agent in London who makes the mistake. He is sipping coffee at Eric's Soho coffee bar when he hears Eric humming Swan Lake. Despite the tuneless noise, he recognises it as Cavendish's identification code!

Before you can say 007, Eric has received a message: *Reception Party. Cosmopolitan Hotel. Room 912. Schlecht.*

When Ernie hears about the message he tells Grant and, before he knows it, Eric has become a very important spy indeed!

Later, in Room 912 at the hotel, a beautiful girl, Gina, appears on the scene . . . 'luscious, lovely and mysterious' is the way she is described. Gloria Paul, in the part fits the description perfectly. Eric certainly finds her mysterious—no sooner has he arrived at Room 912, when she presents him with his first big problem . . . a dead man.

"*You are to meet me here again at eight o'clock,*" she tells him. "*In the meantime, get rid of the body.*"

Morecambe and Wise: Film debut after 25 years together

I must say that Bond couldn't have been more helpful because, as you'll see, getting rid of a body is easier said than done. But if you're an Intelligence man, nothing is impossible.

This first big problem for Eric and Ernie is just the beginning of what is in store for them.

Although Morecambe and Wise have been together for 25 years, this is their first film. I understand, however, that there are enough twists and turns in this story to make up for all the lost time.

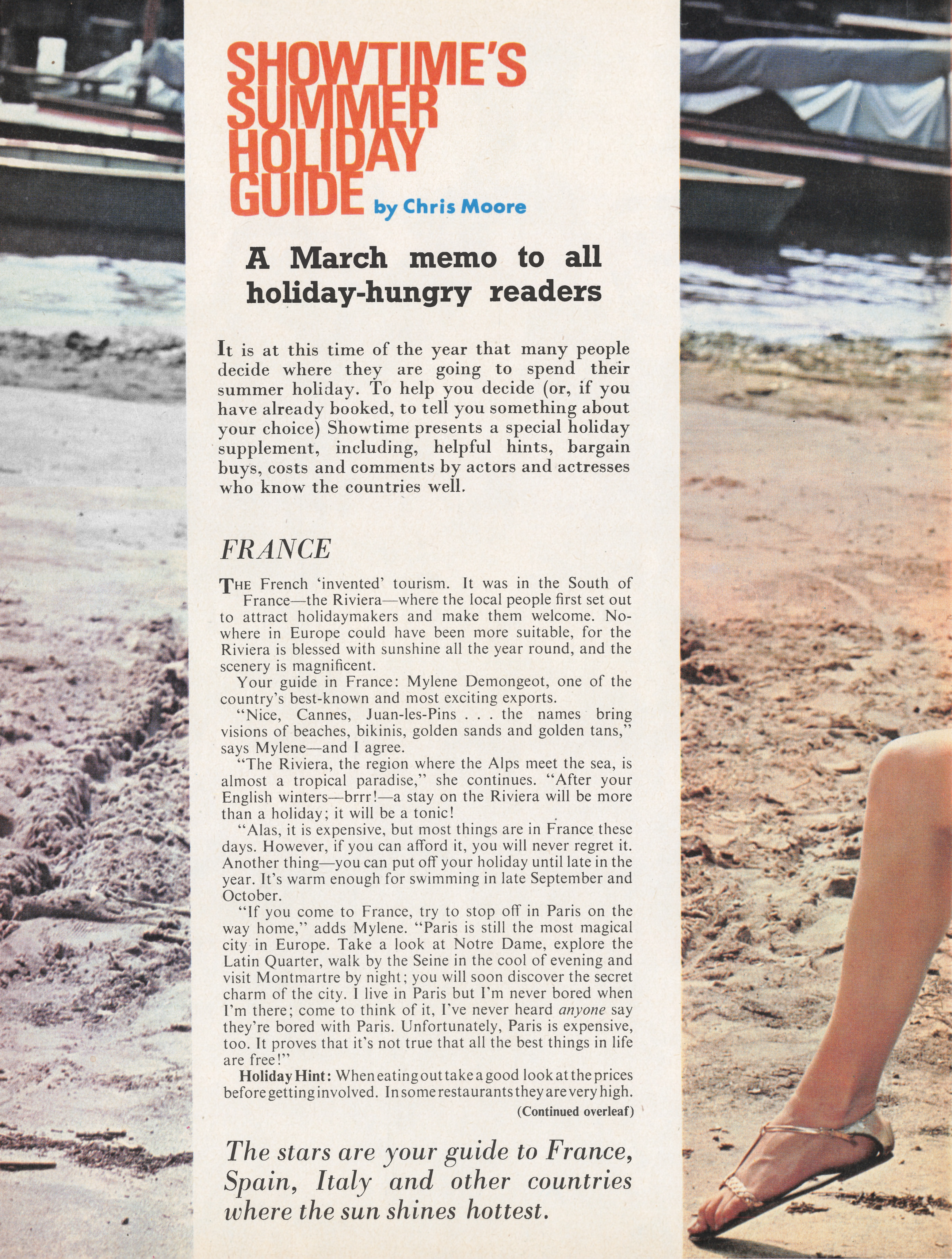
The producer of the film, Hugh Stewart, is certain this is just the beginning of an exciting new career for them.

"They turned to the film medium with no trouble at all," he said. "It was as if they'd been making films all their lives. This, I'm sure, will be the first of many film comedies for them."

He should know because he produced eight of the successful Norman Wisdom comedies. Me? Well, as far as I'm concerned, James Bond *can* retire. When you've been involved with Intelligence men like Ernie and Eric, you have enough of the spy game to last you a long time. Tell you what, though—Schlecht might be interested in Bond. Since the boys got to work on them they're in need of new blood.

Secret agents Eric and Ernie in a scene from *The Intelligence Men*

695 KMT



SHOWTIME'S SUMMER HOLIDAY GUIDE

by Chris Moore

A March memo to all holiday-hungry readers

It is at this time of the year that many people decide where they are going to spend their summer holiday. To help you decide (or, if you have already booked, to tell you something about your choice) Showtime presents a special holiday supplement, including, helpful hints, bargain buys, costs and comments by actors and actresses who know the countries well.

FRANCE

THE French 'invented' tourism. It was in the South of France—the Riviera—where the local people first set out to attract holidaymakers and make them welcome. Nowhere in Europe could have been more suitable, for the Riviera is blessed with sunshine all the year round, and the scenery is magnificent.

Your guide in France: Mylene Demongeot, one of the country's best-known and most exciting exports.

"Nice, Cannes, Juan-les-Pins . . . the names bring visions of beaches, bikinis, golden sands and golden tans," says Mylene—and I agree.

"The Riviera, the region where the Alps meet the sea, is almost a tropical paradise," she continues. "After your English winters—brrr!—a stay on the Riviera will be more than a holiday; it will be a tonic!

"Alas, it is expensive, but most things are in France these days. However, if you can afford it, you will never regret it. Another thing—you can put off your holiday until late in the year. It's warm enough for swimming in late September and October.

"If you come to France, try to stop off in Paris on the way home," adds Mylene. "Paris is still the most magical city in Europe. Take a look at Notre Dame, explore the Latin Quarter, walk by the Seine in the cool of evening and visit Montmartre by night; you will soon discover the secret charm of the city. I live in Paris but I'm never bored when I'm there; come to think of it, I've never heard *anyone* say they're bored with Paris. Unfortunately, Paris is expensive, too. It proves that it's not true that all the best things in life are free!"

Holiday Hint: When eating out take a good look at the prices before getting involved. In some restaurants they are very high.

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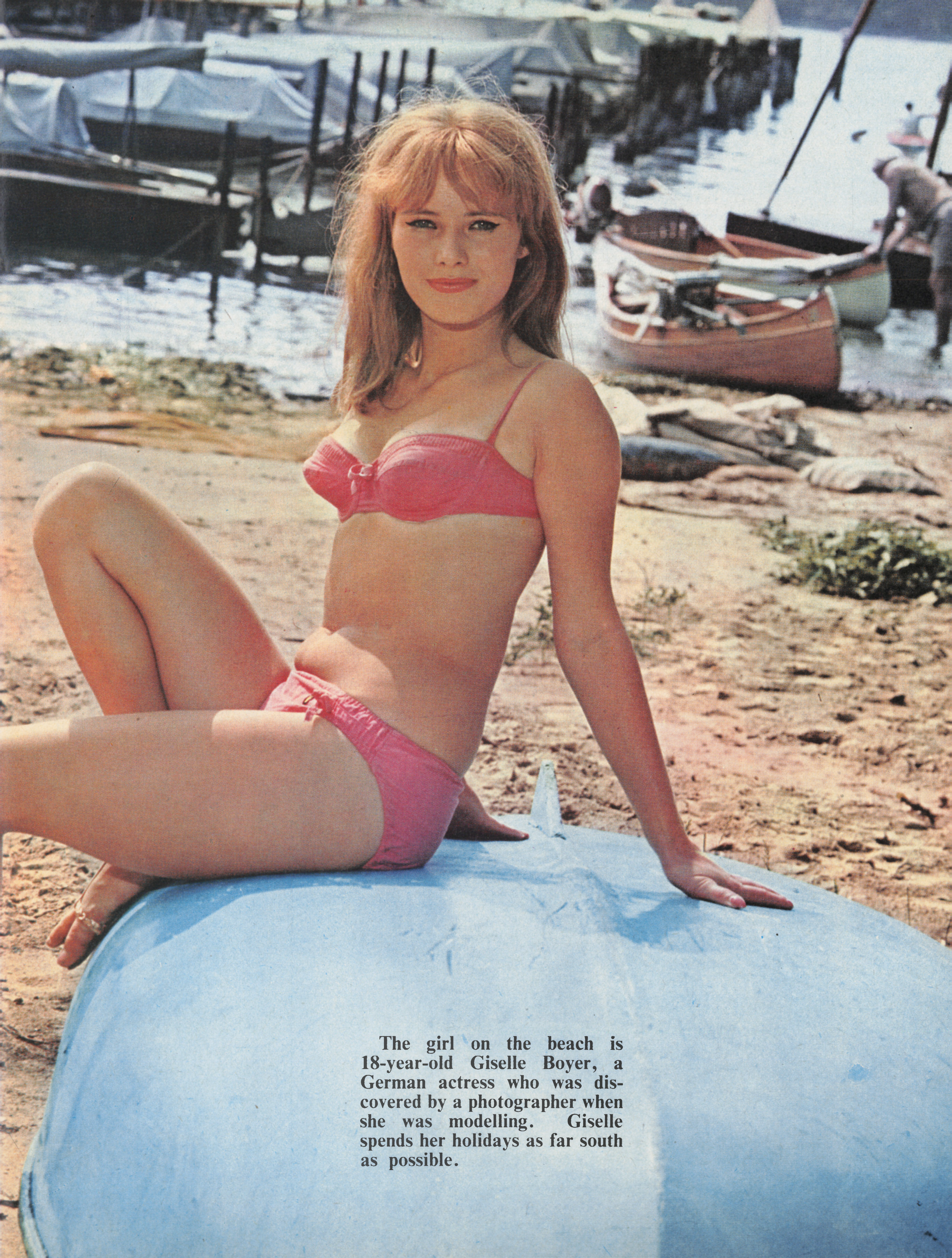
The stars are your guide to France, Spain, Italy and other countries where the sun shines hottest.



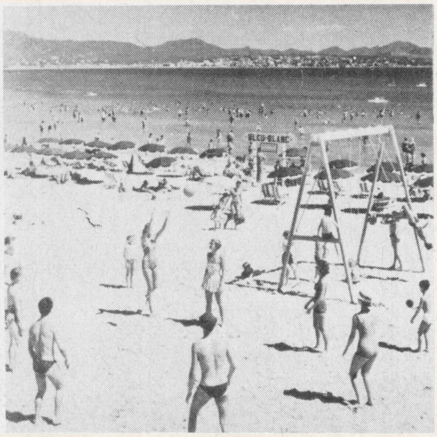
The girl on the beach is 18-year-old Giselle Boyer, a German actress who was discovered by a photographer when she was modelling. Giselle spends her holidays as far south as possible.

Summer Holiday Guide continued

The Cost: Prices for a Riviera holiday range from the millionaire rate to the just-within-reach. For a really low-budget Riviera holiday try one of the 'holiday villages' like the one at St. Aygulf. London travel agents do useful air-coach holidays in Paris from 25 guineas for eight days.

ITALY

ITALY has two holiday coasts; the Adriatic on the eastern side and the Mediterranean on the west. The Adriatic, with resorts such as Rimini, Riccione and Cattolica, is the coast for lower budget holidays while the Italian Riviera on the Mediterranean has holiday spots such as San Remo, Diano Marino and Alassio. Although more expensive, the holidays here are unforgettable.



Holiday time at Saint Aygulf, France.

Claudia Cardinale sums up the appeal of the country: "Italy is my adopted home as I was born in Tunis and lived there for the first 20 years of my life. But I think of Italy as a land of sunshine and song. People enjoy life in Italy more than any other country I have been to. Of course, this makes it an ideal country for holidays. Rome is a warm city in every way. It's difficult for anyone to be lonely in Rome. Even strangers soon feel at home.

"The Italian coast is rugged and beautiful. Some of the places have become very commercialised, but you can easily escape from the crowds and walk into the hills and find enchanting little villages.

"Perhaps you will climb Vesuvius, that great, brooding volcano," continues Claudia. "Or perhaps you will visit Capri, the lovely island resort. There's so much to see—so much for *everyone*. Italy is a place for the whole family."

Holiday Hint: When you set off for the beach at the popular resorts, make sure you take some spare cash with you. Many beaches in Italy are private, and there is sometimes a charge for going on to the sands.

Bargain buys: Venetian glassware; leather goods; shoes and casual clothes.

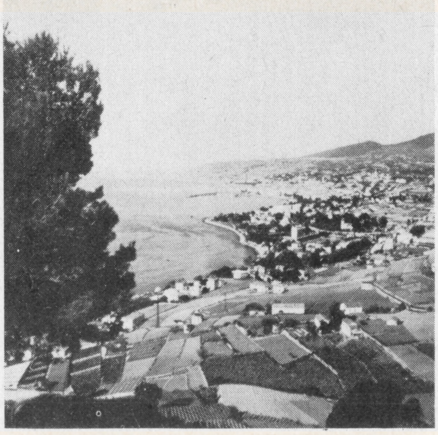
The Cost: With so many resorts, there are prices to suit most budgets. Tell your travel agent how much you want to spend and he'll come up with several places from which to choose. An average two-week holiday (including your flight and full board at an hotel) costs around £60.

SPAIN

(The Costa Blanca)

THE COSTA BLANCA—the White Coast—stretches from the city of Valencia southwards to Alicante. It gets its name from the many wide, white sand beaches. Until recently it was not popular as a holiday centre but, thanks to air travel (there are regular flights to Valencia), it's now within reach of the holiday-makers. The main resorts are Benidorm (very modern and gay, with plenty of night-life), Playa San Juan (quieter, with a fabulous beach) and Alicante (an old Spanish town with marvellous shops, good beaches and enough night-life to keep the most energetic visitors happy).

Jack Hawkins filmed *Masquerade* on the Costa Blanca and loved it.



San Remo, Italy, from a hillside.

"The film shows the wonderful variety of scenery offered by this part of Spain," he says. "And those looking for sunshine could hardly do better than spend their holiday there; the average temperature for the year is 75° and it's sometimes over 90° in August.

"Don't be frightened to try Spanish food," advises Jack. "The menus are full of dishes with alarming names, but most of them are well worth sampling. You must try Paella, a wonderful mixture of rice, seafoods and chicken.

"When ordering wine ask for Vino Corriente or Vino de las Casa. This way you get a good, cheap wine bottled locally.

"One excursion no one should miss is to the mountain village of Guadalest with its castle and views which are out of this world."

Holiday Hints: Unless you can stand very hot weather, avoid Spain in August. Even the Spaniards find it too hot at this time of the year, and the average holiday-maker from this country will hardly dare to step outside his hotel. Another tip: take a good supply of sun oil; it is one of the few things that is quite expensive in Spain.

The Cost: All-in holidays from 33 guineas for 11 days. If you make your own arrangements, it will cost you much more. It costs about £35 return to fly to Valencia.

SPAIN

(Costa Del Sol)

COSTA DEL SOL means Coast of the Sun, which is a good name for this sun-drenched strip between Gibraltar and Malaga. It is this part of Spain where the very old meets the very new, with romantic Andalusia fringing the gay, modern resorts of Marbella, Estepona and Torremolinos.

Get a picture of the Costa Del Sol from Lee Remick, who filmed *The Running Man* there recently:

"Swimming in the crystal clear Mediterranean, sun-bathing on splendid wide beaches, dining and dancing in open-air restaurants, making inland trips to the magnificent Moorish palace at Granada or the bandit stronghold of Ronda—these are just a few of the delights," she says. "Where else could you find such a variety in one holiday?

"Try to track down the genuine gypsy flamenco dancers. Their dancing is a sight you will never forget. Take a 'donkey-taxi', but don't try to sit down for some time afterwards! And, best of all, laze in that fabulous sunshine."

Holiday Hints: Treat Andalusian wines with care. They seem harmless enough, but you will wake up with a sore head if you take too much. Also, be prepared for the cool evenings. After the day's burning sun, they can seem almost cold.

Bargain Buys: Remarkably cheap leatherwork and lace. If you travel via Gibraltar, save some money to spend in that almost tax-free haven.

But keep within your limit: remember that you will have to face the Customs when you return to Britain.

The Cost: Return night-tourist flight to Gibraltar will be in the region of £35. You can get a very good hotel for about £10 a week. All-in holidays cost anything from £35.

GERMANY

A LARGE country, industrialised in the north, but full of interesting holiday spots in the south. The favourite holiday haunt is Bavaria, region of fairy-tale castles and villages and sprawling, forest-covered mountains.

Elke Sommer, the German actress, tells you something about Germany:

"If you want a lazy time on the beach, don't go to Germany," is her advice. "But if you want to explore one of Europe's most fascinating countries, then Germany is the place for you!

"Take a trip down the Rhine on a steamer and see the landscape change almost every mile. You'll pass the towering cathedral at Cologne, the legendary Lorelei rock, and the castles poised precariously on the mountain-tops.

"Step off the boat in the evening and try the German beer and wines and dance in the night-clubs—where the music will probably be provided by a beat group from Liverpool!

"If you have time, make your way to Berlin. The Germans claim that it is now a more exciting city than Paris. There are wonderful night-clubs, and fabulous shops in Berlin. You can swim and boat in the city's huge lakes and eat in the excellent restaurants."

Holiday Hint: The best way to travel about Germany is by train. The fares are reasonable and the services are quick and reliable.

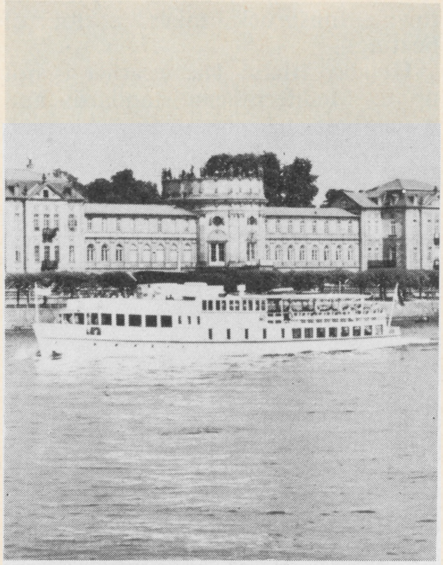
The Cost: You can take a steamer down the Rhine through Germany from Amsterdam to Switzerland, for 40 guineas. However, you have to pay your own fare to Holland.

YUGOSLAVIA

A COUNTRY which bridges the gap between Europe and the near-East, Yugoslavia has a fantastic variety of things to offer the tourist. The country is actually made up of six republics and they all have very different ways and customs, ranging from life in the modern national capital of Belgrade to the old province of Macedonia.

Beba Loncar, who starred in *The Long Ships*, tells you about her country:

"I once heard a man on the radio say that he went to Dubrovnik, Split and Bled! No, it wasn't a description of an accident, but simply a story of his travels which took him to three of Yugoslavia's best-known towns.



A steamer drifts down the Rhine.

"Dubrovnik, one of the most beautiful Adriatic cities, has an ideal setting between the sea and the mountains. There is something to attract people of all ages.

"Split, an old walled city, has now become a big tourist centre and Bled, on the shores of a mile-long lake, is also very popular.

"Yugoslavia is not one of the traditional holiday countries, but more and more holiday-makers from Britain have been coming to Yugoslavia in recent years and they all seem to have enjoyed the good climate, friendly atmosphere and first-rate hotels."

Holiday Hint: Try to get out for a meal instead of relying on your hotel. Some of the smaller restaurants in Yugoslavia provide superb food at a reasonable price.

Bargain Buys: Handicrafts and embroidery by local people.

The Cost: All-in holidays by air start at about £30 for 10 days.

PORTUGAL

SOME people say The Algarve, a large region in southern Portugal, is Europe's finest holiday centre. Their reasons? It combines smart hotels, beautiful beaches and unspoiled scenery. Portugal's most famous resort is Estoril, an expensive but magnificent holiday spot. The capital, Lisbon, is a sightseer's delight.

Portugal is often thought of as an extension of Spain, but it is altogether another world. The important thing to remember is that you must seek advice from people who know the country. Tell them the sort of holiday you want and they will advise you on the best centres for beaches, night-life, sightseeing—and cheapness!

If you want to bring back some presents with a difference, look for figurines, in colourful clay from Estremoz, and the unusual basket-ware, which is another speciality of The Algarve.

The cooking varies considerably from the Spanish-style. However, like the Spanish, the Portuguese are great ones for shellfish and other seafoods. Look out for the wonderful dishes they make with lobster and olives in wine sauce, and soups made from shellfish.

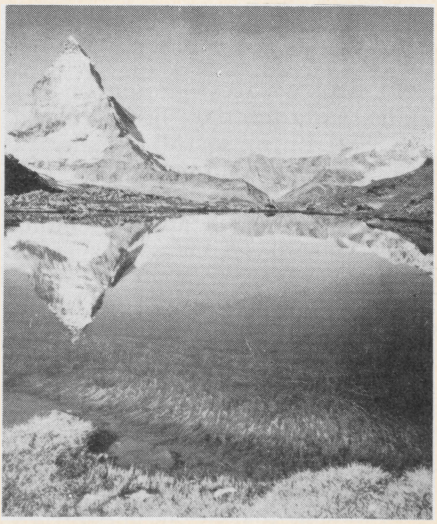
Wines? There are dozens of varieties, but make a point of trying Colaris.

The Cost: Many of the large hotels in The Algarve are expensive, but there are plenty of smaller, cheaper ones and £45 would be enough for a good all-in ten-day holiday.

SWITZERLAND

A LAND of mountains, lakes and forests of breathtaking beauty. Four languages are spoken in Switzerland; French, Italian, German and a special language of their own. The population of the whole country is half that of London, and many of the people are foreigners. Originally famous for winter sports only, Switzerland now attracts just as many visitors who make for the resorts on the edge of the country's huge lakes.

Audrey Hepburn, who lives in Switzerland, gives her view of the country:



The Matterhorn, near Zermatt, Switzerland.

"Mountains, mountains and more mountains—that's what visitors will find when they arrive in Switzerland. The other things they will never forget are the beautiful lakes, the cleanliness of the towns and the countryside (drop a cigarette-packet and you feel guilty!) and the way the Swiss go out of their way to please you.

(Continued overleaf)

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"As well as their own languages, most people seem to speak English, which is very helpful."

Holiday Hints: Try a cherry drink called Kirsch, which is delicious. (If you find it too bitter, add a lump of sugar.) Also, if you are high in the mountains, don't be deceived by the sun which may seem mild. It is the coolness of the air that gives you this impression and the sun can burn just as easily.

Bargain Buys: Swiss shops are full of unlimited supplies of souvenirs from all over the world. The country is the market-place of Europe, with watches and clocks being the best bargains. (Again, remember the Customs when you return home!)

The Cost: There is a holiday to suit most pockets. Ten days in Grindelwald can be yours for as little as 28 guineas, and 14 days in Interlaken for as little as £32.

The Opera House in Vienna—a must for fans.

AUSTRIA

Story-book villages, glorious mountains, vast forests and historic cities; you'll find all this in Austria, a small country of great charm.

Better known for winter holidays, it also has many small and enchanting summer resorts on the shores of its countless lakes.

Star guide to Austria is Tom Tryon, who filmed many scenes for *The Cardinal* there.

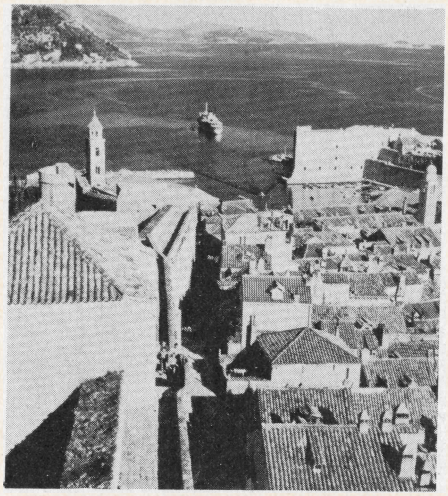
Tom sums up the country in a word: *Gemutlich*! He says "That's a word that can't be translated, but it sums up the cheerfulness and companionship of this little land.

"To holiday-makers one of Austria's biggest virtues is that it is not expensive," he adds. "You can enjoy yourself without feeling all your money is going in one day.

"If you want a lively holiday, try Seefeld or St. Anton, where you will never suffer from loneliness. For a quieter time, take your pick from a dozen Tyrolean villages.

"Vienna and Salzburg are 'musts' for sightseers. If you want to sample the charm and beauty of a Tyrolean town, Innsbruck takes a lot of beating."

Holiday Hints: The weather is not up to Mediterranean standards and it is best to plan your Austrian summer holiday for June, July, August or September.



A part of Dubrovnik, Yugoslavia.

Also, the menus are baffling (some of the dishes have names about a foot long!). It's worth investigating the Austrian menus before you leave for your holiday, then you'll know what to order.

The Cost: Coach or train holidays start at about £30 for 14 days. However, remember that you may want to visit Vienna or Salzburg.

NORWAY

A scenic land of high mountains, deep fjords and glistening rivers . . . the place for a holiday among people who will make you very welcome.

Kirk Douglas, who came to England to make *The Heroes Of Telemark*, and went to Norway for location shooting, had this to say:

"It was snowing when we arrived in Norway, but the country puts on another face in the summer. The days are surprisingly warm and the sun has a special brilliance in the clear, clean air.

"Try a holiday in Stavanger or Bergen . . . or take a cruise up the Norwegian coast. The ship will thread its way through countless islands along a coastline of bewitching beauty.

"Don't expect Riviera weather, although it's quite hot enough for a summer vacation. If you can arrange to be at the North Cape between mid-May and the end of July you will see the Midnight Sun, a sight you will never forget."

Bargain Buys: Pottery and china.

The Cost: There are 12-day coastal cruises from Bergen for £52, but on top of this, fares have to be paid to and from Britain. However, a complete ten-day holiday in Stavanger can be booked for £38.

Ulvik in Norway . . . a land of high mountains, deep fjords, glistening rivers and very friendly people who will always make you welcome.

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HOW TO GET GOOD LUCK IN 24 HOURS

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Who is this girl?
Why are her views on the opposite-sex so startling?
How is she going to become one of our top young actresses?

These and a thousand other questions are answered in next month's Show-time - don't forget your copy!

'WE'VE SEEN A BIT OF THE WORLD,'

says Bill Wilkinson, 21 (right)—

he's in the King's Own Yorkshire Light Infantry in Malaysia. 'There's water skiing and sailing if you want it. And the Army gives you plenty of free time.'

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TERROR ! cont'd

Terence Stamp: the collector of butterflies decides to collect . . . a girl

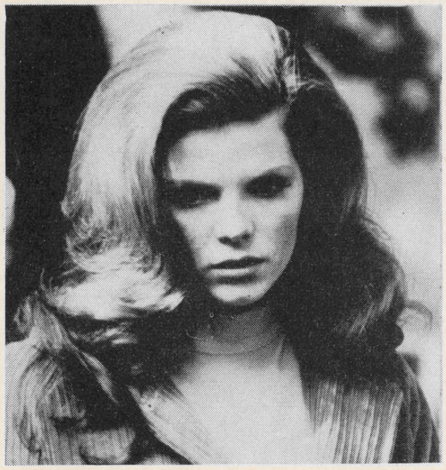
Director Wyler and star Samantha Eggar rehearse a tense scene

The collector of butterflies decides to collect . . . a girl.

Miranda is beautiful; she's also friendly, artistic—and, to the plain, unimpressive Freddie, way out of reach. He's admired her from afar, but that is no longer enough. He is obsessed with the thought of enjoying her company. But her interests are held by another man.

However, whereas before he could do nothing, with the money he has won the position has changed. And a plan forms in his mind . . .

Freddie buys a large house in a remote part of Sussex. Part of the house — the cellar — is vital to his crazy scheme.



Samantha as the unfortunate Miranda—a role that every young actress wanted

He furnishes the place and equips it with art books and classical records. He also buys a supply of clothes in Miranda's measurements. His plan is to kidnap the girl and imprison her there. And the plan works: Miranda is captured and locked in the cellar below the old house.

What follows is a harrowing psychological thriller unlike anything that has ever been seen on the screen. The film strips bare the souls of the two main characters involved.

The actress chosen by Wyler to play the unfortunate Miranda was Samantha Eggar. He cast Terence Stamp as Freddie. For both stars, the film was an exhausting experience: every ounce of their considerable talents was needed to put over the unusual and horrifying story.

To help them, Wyler and his team did a marvellous job in creating the atmosphere of the secluded house in Sussex.

The place chosen was an old English farmhouse 50 miles south of London, in Kent. The interiors were created in Hollywood studios. They included rooms representing the cellar, a kitchen, hall, stairs and the butterfly exhibition room.

Art director John Stoll, who won an Academy Award for his work on Lawrence Of Arabia, *also created the interiors of a quaint old English pub, a bank, an artist's studio and the Tate Gallery.*

The book from which The Collector *is taken was written by a British author, John Fowles. It was his first novel and received tremendous reviews.*

"It is an eerie tale, which will haunt you long after you put the book down," said the New York World-Telegram.

"The distinguished quality is a pathos of great poignancy which springs from the depth of characterisation of both major figures," wrote the Chicago Tribune.

"A subtle study of the conflict between two types of modern temperament," reported the Review of Literature.

The last comment on the book is particularly true of the film. Although the action is fast-moving and, at times, savage, it is the close and fascinating study of Freddie and Miranda that Wyler has spotlighted.

Winner of the Best Director Academy Award on three occasions (his film, Ben-Hur, *won 12 Oscars), Wyler is very excited about* The Collector.

"It is one of the most unusual films I've ever made," he says.

The picture of Samantha Eggar, in the role of Miranda, suggests it could also be one of the most frightening.

Are you making the most of your hair?

Part 2

Back combing . . . shampoos . . . home perms . . . cutting . . . emergency sets . . .

BARBARA Ritchie is the hairdressing expert the stars turn to when they prepare for a day's filming. Sophia Loren, Elke Sommer, Hayley Mills, Leslie Caron, Janette Scott and many other beautiful actresses have taken their hair problems to her. Last month Barbara talked about conditioning your hair, difficult hair, dry hair and other important points.

Now she gives you more tips on how to make the most of your hair and answers questions you may have asked . . .

Showtime model:

VIVIANE VENTURA

Hair Lacquer: Is It Safe?

"I never use lacquer if I can avoid it," says Barbara. "To a certain extent they all have the effect of drying the hair. For some scenes, however, I have to use lacquer. When I was working on *Those Magnificent Men In Their Flying Machines* I found most of the film was being made outdoors, and there was lots of wind. With Sarah Miles, Zena Marshall and Irina Demick appearing in elaborate 1910 hair-styles, lacquer was essential. However, if, on occasions, you must use lacquer, it's as well to remember some are less harmful than others. Also, I think some girls tend to over-use them. They spray too much on in the first place and then they keep on spraying it on day after day. My advice is: take it easy with lacquer."

Backcombing: Is It Harmful?

"That depends on how harshly it is done," explains Barbara. "If you

(Continued on page 42)

Reporting from Hollywood: Ian Haynes

HOLLYWOOD

ALL SMILES . . . Rod Taylor and his wife, Mary, dine out at a Hollywood night spot.

Is any star worth a million?

A QUESTION that is often asked in Hollywood is: *Do top stars get too much?* **Richard Burton** set me thinking on this point again when, in a frank mood the other day, he said: "Elizabeth and I are paid far too much to make films."

Some producers won't agree with Burton; they'll pay almost anything to get him and Liz in their films. There are other stars—**Cary Grant** and **Doris Day** are two—who can command fantastic sums simply because, with their names, a producer is assured of financial backing from the banks and of certain box-office success.

Liz is still the undisputed top star when it comes to the top money personalities; she has now made around £1 million from *Cleopatra*. Burton also does very nicely, as he readily admits. With each film his price goes up, and now he gets a hefty percentage of the profits as well. When he makes *The Spy Who Came In From The Cold*, for instance, his salary will be £250,000, plus 20 per cent of the profits.

She's too dear!

Carroll Baker is also up with the leaders now. Her husband, director **Jack Garfein,** complains he can't afford her for one of his films. The production in question stars **Steve McQueen**—and he rates more than £170,000 a film these days. It wasn't so long ago, however, that Steve got only £1,000 for a picture called *The Blob*, a science-fiction horror.

Meanwhile, Carroll is now really riding high. With her brand new contract with the mighty **Joe Levine,** Baby Doll is set to earn a cool 5-million-dollars from just seven films. This means that from *Harlow* onwards, Carroll will be working exclusively for Joe for the next six years.

The shattering deal was drawn up by her agent **Kurt Frings**—the man who won all that lovely *Cleo* lolly for **Liz Taylor.**

Others in the top money bracket include **John Wayne, Burt Lancaster,**

Kirk Douglas, **Jack Lemmon**, **Natalie Wood** and **Rock Hudson.**

It's pleasant to report that one actress who is doing very well is Britain's **Julie Andrews.** She got just over £30,000 for her second film, but now she can ask for £100,000 a picture and has, in fact, accepted a £130,000 offer to make *Hawaii.*

The other girls at the top? **Hayley Mills** can make £70,000 a film; **Sue Lyon,** half of that; and **Ann-Margret,** whose first Hollywood contract started at £170 a week, now commands £1,700 a week.

Do they deserve it? Only the public can say; they really make the stars and keep them at the top—and when you are at the top in films, the rewards, as you can see, are big.

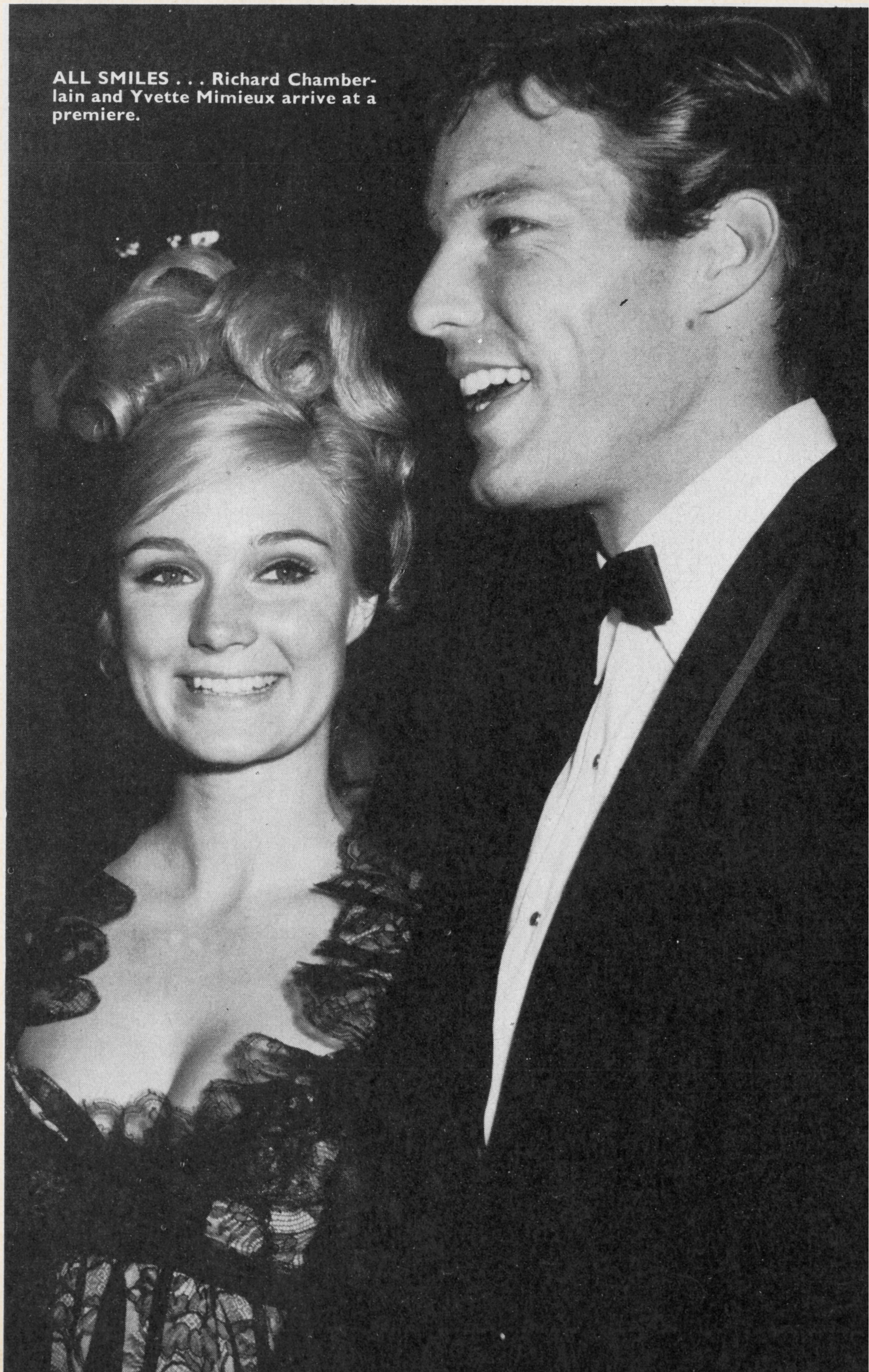
Money's no object

One producer who never minds lavishing money on his pictures is **Ross Hunter,** the man responsible for the Doris Day-Rock Hudson comedies. He is one of the most successful producers in Hollywood and has recently signed a contract to make 20 films in seven years. In all, he will spend £25 million on them!

A scriptwriter who does extremely well is **John Michael Hayes,** who is the central figure in a strange deal at this moment. He is scripting *Nevada Smith*, who was one of the characters in Harold Robbins' book, *The Carpetbaggers*—but he will also write a book about Nevada and that will be called . . . *Nevada Smith*. No one here can think of another case where a writer has taken a character from another man's book and made him the hero of a film *and* a new novel.

Leslie Caron's popularity in America increases and, because of this, she's getting the best co-stars. After **Cary Grant** and **Rock Hudson,** Leslie is likely to join **James Garner** who wants her for his comedy, *Welcome, Mr. Beddoes*. She will make the film if it doesn't clash with her plans to film with her good friend, **Warren Beatty**.

While the name **Jean Harlow** is on everyone's lips, **Stella Stevens** will star in a re-make of a Harlow picture, *Saratoga*. However, the idea of starring **Ann-Margret** in a re-make of **Rita Hayworth's** *Cover Girl* has been dropped.



ALL SMILES . . . Richard Chamberlain and Yvette Mimieux arrive at a premiere.

The Dick Tatham Column

all the latest pop news

H**E is** the master-mind behind a rare array of recent hits by the Animals, Brenda Lee, Herman's Hermits and the Nashville Teens. **He has** made an impact on both the British and American charts. **He has** a deal with America's CBS Records which guarantees him a million dollars in the next seven years.

All in all, it adds up to one of the most intriguing comebacks in Britain's pop history (though "comeback" is a strange term to tag to a man who is only 26). His name: Mickie Most.

Mickie, you see, is an old hand at the pop game. When Britain had its Birth of the Beat, back in the rock 'n' skiffle days of 1956, Mickie landed a job at that haunt of pop people, the *Two I's* coffee bar in Soho. The job? Serving coffee! But he didn't do it for long; he became half of an act called the Most Brothers, whose gimmick was to sing and play guitars while lying flat on their backs, kicking their legs in the air. They flourished in the pop world headed by Tommy Steele and Terry Dene; they toured with a promising lad called Cliff Richard.

Then Mickie opted out. He wanted a change of scene and was all set to wed a South African girl. Her folks said: "*Fine! How about coming to South Africa to do it?*" He went, and stayed four years. He chalked up quite a few hits in the South African charts. Then back he came to Britain.

In July, 1963, Mickie made the British Top Thirty with a disc called "Mister Porter." There was something special about this disc, apart from the sales.

MICKIE HAD RECORDED THE NUMBER AT HIS OWN PRIVATE SESSION AND THEN SOLD THE TAPE TO DECCA FOR RELEASE. THIS NEW IDEA WAS THE TURNING POINT IN HIS LIFE.

Over lunch he told me how he went about taking this new road to fame.

"I had already gained experience as a disc producer in South Africa," he began. "With 'Mister Porter' I had a chart disc in Britain to my credit. I figured that if I could produce some really big hits in Britain, I stood a fair chance of getting noticed in America —and I knew that a deal with a leading American firm could get me into orbit good and proper."

Mickie: another success on his hands?

Mickie decided to slacken off his own bid for fame as a singer and to concentrate on making hits for others.

The first successful group for Mickie was the Animals. Last Spring he produced their first single, "Baby Let Me Take You Home"; it reached the Top Twenty. He followed it with the fantastic "House Of The Rising Sun", which was recently voted Britain's best single of 1964. That went to number one in the Hit Parade. Then he produced another Top Twenty hit for the Animals, "I'm Crying."

The second success was that excellent group the Nashville Teens. He heard them at the Cellar Club in Kingston, Surrey.

"*I could hardly wait to get them on disc*," he recalls.

In the last part of 1964 he produced two Top Ten numbers for them: "Tobacco Road" and "Google Eye".

Success number three were Herman's Hermits. Mickie started by producing "I'm Into Something Good" which chalked up another number one for him. Then he followed it with another big seller, "Show Me Girl."

Meanwhile, one American disc star who had not only heard of Mickie's work, but had also decided to do something about it, was Brenda Lee. She flew to Britain for a session with him. The result: a Top Twenty hit.

MICKIE'S ACHIEVEMENTS WOULD HAVE BEEN ENOUGH HAD THEY TAKEN PLACE IN BRITAIN ALONE. BUT, IN FACT, HIS FAME SPREAD ACROSS THE ATLANTIC AS WELL.

The Animals repeated their success with "The Rising Sun" in America. Brenda's "Is It True?" also hit the Top Twenty there. So did "Tobacco Road" and "I'm Into Something Good."

Mickie went to America late last year to sew up his deal with CBS.

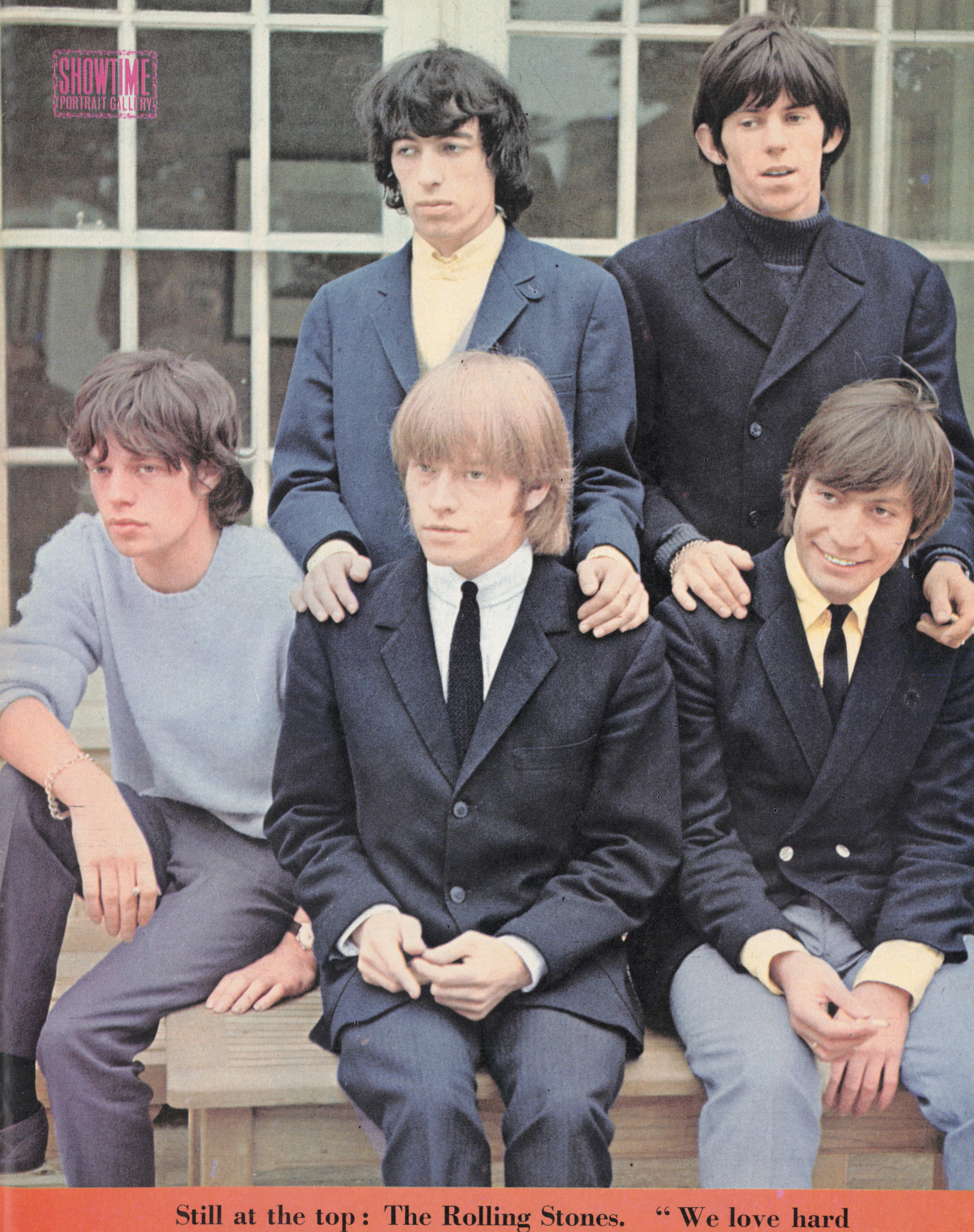
"As I flew home, with the contract in my pocket, I found it difficult to believe," Mickie told me. "I had realised my ambition after 18 months. When I started I thought it would take me 18 years!"

Mickie's advice to would-be disc stars? He says:

"*BE ORIGINAL—PEOPLE WHO COPY ARE TEN A PENNY. IF YOU WRITE YOUR OWN NUMBERS, KEEP THE WORDS SIMPLE AND THE TUNES CATCHY. IF YOU CAN AFFORD IT, MAKE A DEMO DISC TO USE WHEN APPROACHING PRODUCERS OR PUBLISHERS.*"

When I left Mickie he was planning another trip to the States. He was going to talk about a film project involving Herman, the Animals and top American pop stars. I wouldn't be surprised if he pulls that off, too!

What's next for the Animals? It could be a pop film in the States.



Still at the top: The Rolling Stones. "We love hard work," they say. "It's the best way of killing time."

Are you making the most of your hair cont'd

"Cutting is all-important," says Barbara Ritchie. "Hair that isn't cut properly will never look right."

backcomb it too vigorously, it splits the hair and makes it ragged and dry—rather like a mattress. However, a little backcombing is invaluable for certain kinds of styling; it gives shape and lift to the hair. Fortunately, the exaggerated styles that we saw about a year ago have gone out of fashion. Backcombing was used so harshly then that a lot of small girls walked around looking dwarfed by their hair-dos. Today's styles are sleeker and they need far less backcombing. I think it is all to the good."

Shampoos: What Kind?

"There are so many good shampoos on the market that you can't go far wrong," says Barbara. "It's a question of how soft you want your hair to be. Vaseline shampoos make the hair very soft and silky, while egg shampoos give the hair body. And don't forget the medicated shampoos if you have a problem with your hair; they really help. Always shampoo thoroughly twice over, then rinse until your hair squeaks when you run your fingers through it—that will tell you that all the soap has gone.

"How often should you shampoo your hair? Not too often, unless you have very greasy hair or a lot of dandruff," advises Barbara. "When working on a film, actresses usually have to have their hair washed every fourth day, but once a week is enough."

Home Perms

"They're all right," says Barbara, "but I make it a rule to use larger rollers than the instructions suggest and leave the solutions on for rather less time. After all, the chemicals that produce the heat necessary to give the perm, can damage the hair if left too long. However, if you have normal or strong hair, home perms are fine. But if your hair is delicate or in any way a problem, get professional advice before you have a perm at home or at the hairdressers."

Hair Colouring: Rinse or Dye?

In her work, Barbara is often asked to change the colour of an actress's hair for a role. Whenever it is possible she uses temporary rinses that wash

out. However, even a temporary rinse will remain in hair that has been bleached, because then the hair is more porous. Barbara is not in favour of changing the colour of hair every month or so, because it is damaging to use too many dyes.

If you prefer proper dyes they should be used every six months only, except for retouching—and, even when retouching, care is necessary; if you apply it where the old dye still remains, the accumulation of chemicals can be damaging. For this reason Barbara suggests that a professional job is far safer and, even then, the hair can become dry or sticky.

Cutting: Razor or Scissors?

"Cutting is all-important," says Barbara. "Unless you have a good cut, your hair will never look quite right. Should you use a razor or scissors? This depends on your hair. Fine hair is better if it is cut with scissors, using a 'club cut' with blunt ends to give more body. Tapering with a razor is best for coarse hair."

Barbara approves of today's sleek, soignée cuts.

"There is nothing worse than the shaggy, untidy, beatnik hairdos you occasionally see around," she adds. "I look at these girls and think how pretty they would be if they did their hair properly."

What Kind of Brush?

"I don't need to tell you how important brushing is," says Barbara. "Brush as much as you can. It keeps the hair alive, as it makes the natural oils move properly. I wouldn't use anything but pure bristle—they are the best for your hair. I always get at least one new brush for every picture. The nylon brushes are too harsh and the ends are cut; natural bristles have rounded points that don't scratch the scalp or split the hair. Sometimes falling hair is caused by using the wrong kind of brush."

Emergency Sets

Even if you have no problems with your hair, occasionally there's a last-minute date that gives you no time to visit the hairdresser. Barbara has some tips for these occasions.

Dry Shampoo for Greasy Hair

For an actress who is suddenly called for a scene, and hasn't time to have her hair washed, Barbara has two quick pick-ups. You can use them for that unexpected date. If it is rather greasy hair that needs the pick-up, sprinkle on a good talc and brush it through the hair. If possible the talc should be left on for half an hour. If a set is wanted and there's no time for a shampoo, set your hair first and then apply talc to the hair with cotton wool. Leave it as long as you can, then brush out.

For hair that isn't too greasy, dab on a good cologne (which will dry out any excess grease and get rid of dust and grime), massage well into the scalp and then set.

Quick Sets

If you have twenty minutes or so for your hair-do, you can use any of the following three methods:

Put on rollers, spray with lacquer, leave for ten minutes and then brush out.

If you have normal hair, put in your rollers while you are running a hot bath and leave them in while you have your bath. The steam will work like a set and provide a quick perk for the hair. Leave the brushing-out until the last minute.

Put your hair in pin curls then lightly steam with a boiling kettle for five minutes. (Be very careful not to burn your scalp.) Most hair will respond quickly to this.

What should a girl do?

LEAVING HOME

Joy, aged 18, has a reasonably good job and plenty of friends. She isn't at loggerheads with her parents, she's not a rebel. But she'd like to see more of the world, widen her horizon. She asks—*'how can I get overseas, be sure of a job and know that my parents aren't worrying themselves sick over me?'*

Joy could join the Women's Royal Army Corps. Girls in the W.R.A.C. nowadays spend a lot of their time abroad—in Germany, the Mediterranean, the Near East, Singapore, and Hong Kong. They can get useful training in technical and specialist fields and they're well looked-after all the time. If Joy really wants to see how people on the other side of the world live, there's a good job waiting for her in the W.R.A.C.

THE OVER-25 BLUES

When should a girl feel she's been left behind? That's what's worrying Clancy who's just turned 26. She puts it like this . . . *'I'm not worried about marriage, "on-the-shelf" and all that. It's just that I want to meet a wider range of people and do more interesting work. What should I do about it?'*

What Clancy wants is a job that really uses her talents and offers her a proper challenge. The W.R.A.C. should suit her admirably. Over 30 jobs to choose from, better promotion prospects, the near certainty of going abroad, the friendliness and companionship. And security laid on.

YOU TOO

Have you ever asked yourself the questions these girls have asked? If so, the W.R.A.C. could be the right answer for you. Find out more about it: write today for further information.

The Women's Royal Army Corps

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disc
reviews

Although she is not well-known in this country, Keely Smith is a singer who has a superb style. Think of something between Ella Fitzgerald and Sarah Vaughan and you'll have a voice very similar to Keely's.

An exciting singer? Yes. Versatile? Yes, again.

So what happens when you take a talent like this and get her to record an LP consisting entirely of songs made famous by the Beatles? It should be quite something. Indeed, with such an exciting combination, it should be sensational.

However, although **Keely Smith Sings The John Lennon-Paul McCartney Songbook** (*Reprise*) is a fine and sometimes brilliant LP, it is something of a disappointment.

If Keely had waited, and recorded these songs in a few years when they weren't so fresh in our minds, it wouldn't notice so much. As it is, you can't help hearing the Beatles somewhere in the background—and how can any singer compare with the original?

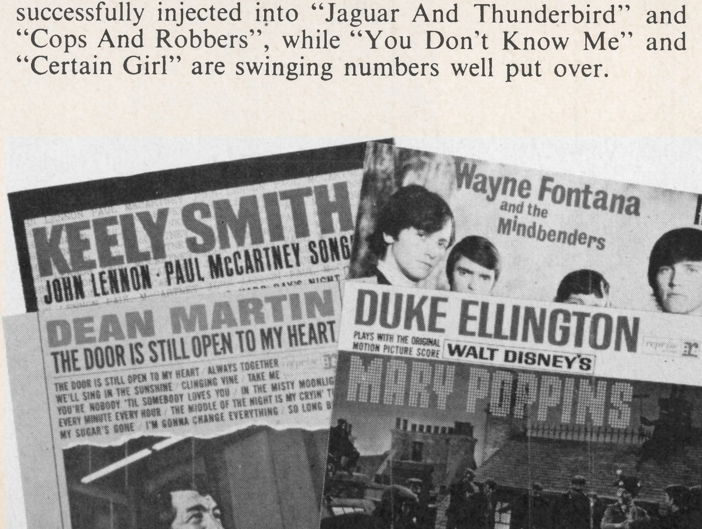
Nevertheless, this is a good LP. It doesn't quite come off, but in failing it is better than many records that do.

Dean Martin must spend a lot of time in the recording studios these days. His new LP, **The Door Is Always Open To My Heart** (*Reprise*), is his third album in recent months. Not that I'm complaining; Dean's easy style has a relaxing effect on me.

This new album, if not great, is good. My favourites: "Clinging Vine"; "Take Me"; and "My Sugar's Gone."

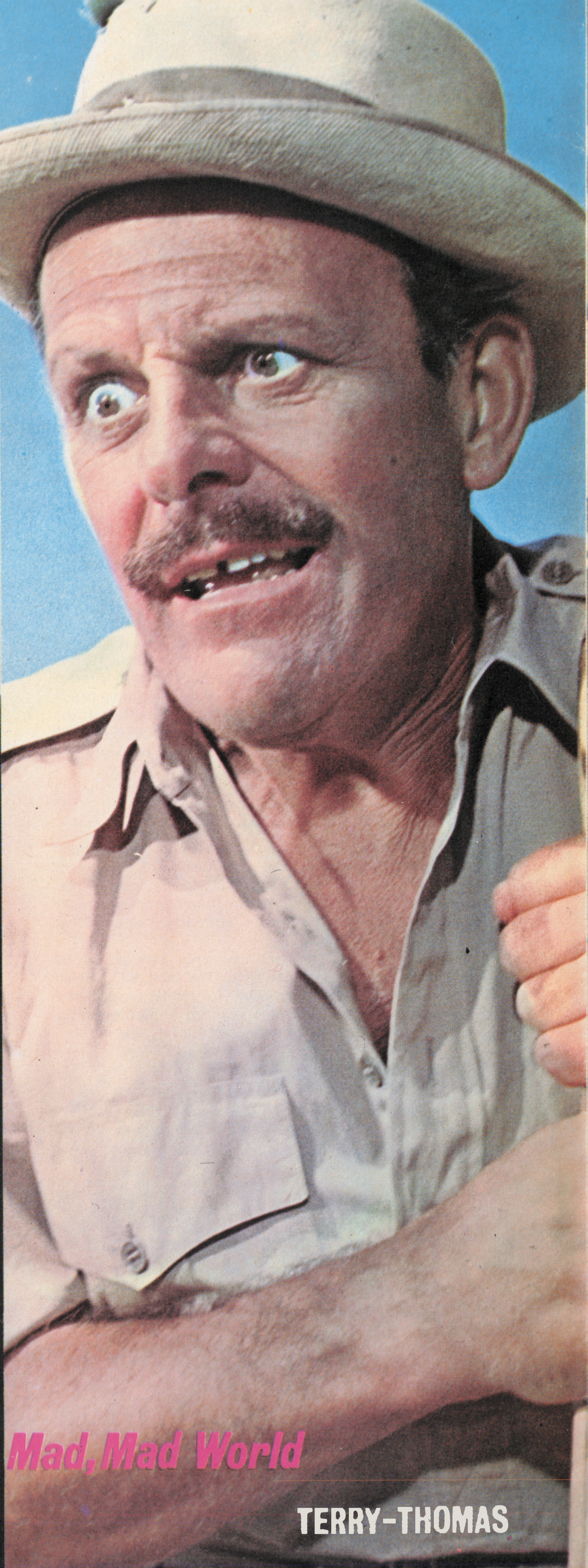
Although **Mary Poppins** played by **Duke Ellington** (*Reprise*) is easy to listen to, I feel this is a score that needs a vocal, and Duke should have left it alone. Of course each number is magnificently arranged and played. "A Spoonful Of Sugar", "Feed The Birds" and "Step In Time" are particularly enjoyable. Duke's fans will enjoy this LP.

Some of the numbers on **Wayne Fontana And The Mindbenders** (*Fontana*) are old-fashioned and dreary. Others are bright and original and they help to mark this group as something out of the ordinary. Humour has been successfully injected into "Jaguar And Thunderbird" and "Cops And Robbers", while "You Don't Know Me" and "Certain Girl" are swinging numbers well put over.


KEELY SMITH
JOHN LENNON · PAUL McCARTNEY SONG
Wayne Fontana and the Mindbenders
fontana
DEAN MARTIN
THE DOOR IS STILL OPEN TO MY HEART
DUKE ELLINGTON
PLAYS WITH THE ORIGINAL MOTION PICTURE SCORE
WALT DISNEY'S
MARY POPPINS

SHOWTIME
PORTRAIT GALLERY

SPENCER TRACY



TERRY-THOMAS

Two of the stars of
It's A Mad, Mad, Mad, Mad World

Who says women are all alike?

NOT SUNSILK, THE SHAMPOO FOR AN INDIVIDUALIST

Sunny hair, silky hair, good tempered hair that obeys you so beautifully . . . this can be your hair, when you treat it kindly and shampoo with the Sunsilk it needs. There's a special Sunsilk for every kind of hair . . . for normal hair, dry hair, greasy hair, dull hair. Choose your own Sunsilk and see how your hair can blossom into beauty.

THERE ARE FOUR KINDS OF SUNSILK — ONE IS FOR YOU

P.S. Have you tried new Sunsilk Hairspray—it lets your hair swing!

Sunsilk

FOR BEAUTIFUL HAIR

WIN A HOLIDAY IN AUSTRIA

Fabulous New Contest

Next month Showtime gives all readers a chance to win a fabulous two-week holiday in Austria. There are 2 holidays to be won in this exciting, easy-to-enter contest which has been arranged in co-operation with Twentieth Century-Fox and their film **The Sound Of Music**, and Austrian Airlines. The whole family can enter this free competition - you could win!

APRIL SHOWTIME ON SALE MARCH 21

LUCKY LEO BRINGS YOU GOOD LUCK

Here is the luckiest mascot of all! For centuries the little Irish fairy shoemaker has been recognised as the bringer of good fortune to all those lucky enough to find him. Many well-known legends relate that those who can catch a leprechaun and hold fast to him will be rewarded by the Leprechaun leading them to hidden treasure. The folk-lore of Ireland is rich in tales and legends which tell of the amusing antics of these delightful "little people."

Now you can be the proud owner of your own little Leprechaun, for I have had a limited supply of these lucky mascots specially fashioned for my friends and clients. "Little Lucky Leo" is a delightful model of the Leprechaun dressed in his traditional fairy shoemaker's clothes. He sits on a toadstool with a shoe between his knees and a cobbler's hammer in his hand. Appropriately enough, as the guardian of hidden treasure, he has the appearance of burnished gold, being actually 22ct. gold plated.

Thousands of people all over the world have great faith in the luck powers of the fairy shoemaker. Whether your desire lies in the direction of Love, Business, Health, Pools, Racing, Sweepstakes etc. let "Little Lucky Leo" be your constant companion. Carry him in your pocket or purse or wear him on a chain.

Send for "Lucky Leo" today and start your wheel of good fortune turning in the right direction. The price is 5/6 post free (or 10/- for Two).

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Katrina and the Stars

ARIES

22nd March to 20th April

Get busy with anything important in the first few days of this month. Generally speaking, the first half will give you better results. Changes in domestic routine seem likely, and you could instigate an ambitious new departure in the running of things.

TAURUS

21st April to 21st May

There seems to be considerable emotional agitation in March. This may be due to opposition to personal arrangements you have made. It would be wise to be tactful in this department of your life.

GEMINI

22nd May to 21st June

Domestic conditions are likely to be more disturbed than usual, and home life may be marred by frequent quarrels. Patience is advised. Try not to be quite so sensitive.

CANCER

22nd June to 23rd July

Letter writing brings good fortune in matters concerning your career and personal prestige. Don't let modesty prevent you from aiming high. You are likely to have success in big things this month.

LEO

24th July to 23rd August

On the whole, this is a better month for attending to practical, routine things than for pushing ahead. Count it as a "breather" month; take things easy and you will find that many problems resolve themselves.

VIRGO

24th August to 23rd September

If you feel that there is not enough time to do all you want, you might as well resign yourself to the likelihood that in the next four weeks you will have to deal with things as they come, rather than in the order you think suitable.

LIBRA

24th September to 23rd October

If you have been worried about your health, make sure that your worries have a real foundation. If in doubt, take expert advice and don't be surprised if your symptoms turn out to be something trivial.

SCORPIO

24th October to 22nd November

Family life is of the greatest importance to you just now. Try to keep home affairs on a harmonious level. A journey seems likely. Don't put it off as it could bring happiness.

SAGITTARIUS

23rd November to 22nd December

For many Sagittarians, this month could lead to a position of considerable responsibility in the future. This is more likely to happen through tried and trusted channels, than through new contacts. In any case, a step-up at work seems very likely.

CAPRICORN

23rd December to 20th January

Contacts made this month, either in pleasure or business, have a stabilising and beneficial effect on your life. It is always difficult to pinpoint the moment when the tide turns, but this month could well be it.

AQUARIUS

21st January to 19th February

There are signs that your financial position will improve. If things have been difficult during recent months, you can now take heart. Your social life goes with a swing.

PISCES

20th February to 21st March

Be prepared for trouble in all matters concerning a partnership and general relations with other people. In fact, the less you rely on the co-operation of others the better.

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